STRUCTURED ICON

Stephen Luttrell

STRUCTURED ICON
Version 0.9.4, 22 December 2024
Copyright © Stephen Luttrell 2024

Written by Stephen Luttrell.

All the material in this book is the author's own work, apart from the material detailed below, which was processed in various ways before insertion into this book.

Use of copyrighted material:

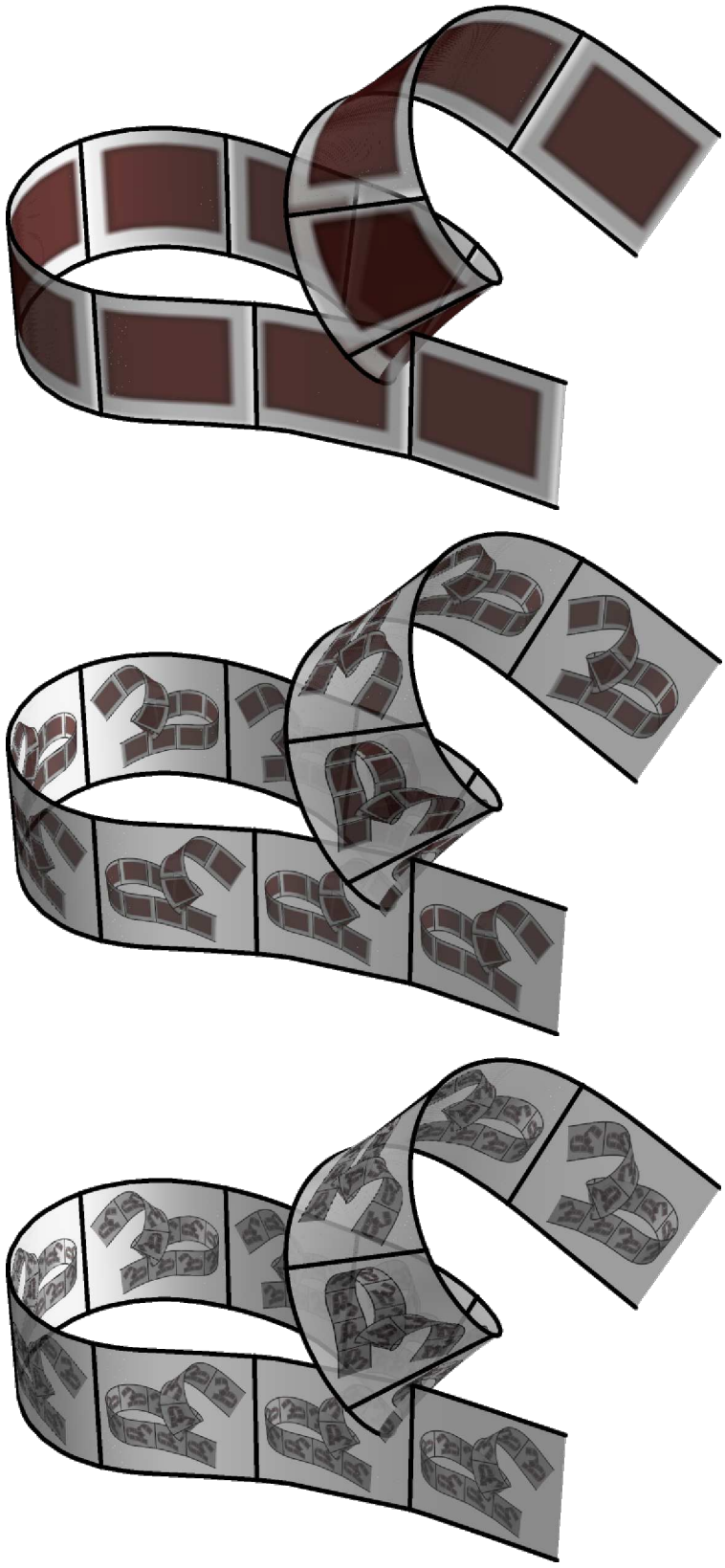
1. Parts of images from the "Director's Cut" album artwork (Kate Bush, 2011) are used. This is in the "fair use" sense of research and commentary usage.
2. Parts of some Ordnance Survey 1:25,000 Explorer map images are used. This is in the "fair use" sense of research and commentary usage.
3. Images from the "OS One inch 7th Series, 1955-61" (and other) map series published by the National Library of Scotland (see https://maps.nls.uk/index.html) are used because they have a Creative Commons Attribution (CC-BY) licence.
4. An image from the StreetView functionality of Google Earth (for information about attribution see https://about.google/brand-resource-center/products-and-services/geo-guidelines)

First published 9 December 2023.

Image processing and document creation was done by the author using Mathematica, Version 13.3, Wolfram Research, Champaign, IL (see https://www.wolfram.com/mathematica).

ISBN: XXXX

Structured Icon



Contents

Preface
Acknowledgements
Introduction

Prologue

West Map
South Map

Front Cover
Eisenstein
Flower Of The Mountain
Song Of Solomon
Lily
Deeper Understanding
The Red Shoes
This Woman's Work
Moments Of Pleasure
Never Be Mine
Top Of The City
And So Is Love
Inside Back Cover

Preface

This project began when Kate Bush released her “Director’s Cut” album in 2011 (described on https://en.wikipedia.org/wiki/Director%27s_Cut_(Kate_Bush_album)). As usual, with her album cover artworks, there is a “KT” (i.e. “Katie”) symbol concealed somewhere within it, and using a magnifying glass it is possible to find “KT” in her DC album cover artwork. Solving this puzzle immediately led to another puzzle, because in the DC cover artwork the “KT” symbol is accompanied by some extra symbols, so that it reads as “VI ... KT IX”. KT *never* includes extra details for no reason at all, so “the game is afoot”.

That was in 2011, over a decade ago, and the project of deciphering all of the DC album artworks — approximately one per song on the DC album — then proceeded in a very leisurely way as one of my “background” hobbies. There were a lot of dead-ends in this quest, and also a lot of what appeared to be tempting “decoys” to throw me off the scent, but I eventually solved it all (mostly).

Acknowledgements

I ruminated and cogitated for ages (years, actually) about whether to create artworks based on KT's "Director's Cut" artworks to illustrate this book. No-one made any complaint about an early draft version in which I included (with attribution) commentary on many small parts of her artworks, so I decided that it is alright to reuse her artworks with attribution. In all cases, I do so in a "transformative" way, so that in each reuse-case I add something non-trivial to her artwork. This book would not be possible without such reuse.

I have used many images derived from old "OS One Inch 7th Series, 1955-61" map images (and other old OS map images). These are covered by the Creative Commons Attribution (CC-BY) licence, and they are reproduced with the permission of the National Library of Scotland (see https://maps.nls.uk/index.html). Where I have used current OS maps, I have done so in the sense of "non-commercial research, criticism, review and news reporting" (see https://www.ordnancesurvey.co.uk/documents/licensing/copy-maps-public-libraries.pdf).

I have used an image derived from the StreetView functionality of Google Earth, because I did not have a photo of the location in my photo library.

I have highlighted all (and only) images that I created using the artificial intelligence image-generator Craiyon (see https://www.craiyon.com) by surrounding them with a faded frame wherever they appear in this book. I have therefore taken the liberty of removing the ugly Craiyon "watermark" — an orange crayon logo — from all of these images.

I have quoted various computer-responses from the "Colossal Cave Adventure" text-based adventure game (see https://en.wikipedia.org/wiki/Colossal_Cave_Adventure).

I created musical notation using Dorico (see https://www.steinberg.net/dorico).

I did all computer processing and document creation using Mathematica, Version 13.3, Wolfram Research, Champaign, IL (see https://www.wolfram.com/mathematica).

I thank people who knew that I was trying to decipher KT's DC (and other) artworks, who then offered help which in most cases verified things that I had already discovered. However, gold-standard provenance is the key to making reliable progress, so I eventually decided that information had to come directly and provably from KT herself — e.g. her DC album artworks.

Introduction

The key to interpreting the artworks that are included with Kate Bush's "Director's Cut" album is to realise that each of them is actually a distorted map, and where it is relevant KT — this is Kate Bush's symbol — has specifically chosen to use Ordnance Survey Explorer (1:25,000) maps (and coordinates), which can be accessed online at https://explore.osmaps.com for a small annual subscription.

The main problem is to identify how each virtual-world artwork corresponds to the real-world "ground truth" — i.e. to find where it is located on the map — and several times I got trapped for a couple of years in very convincing "decoy" solutions, from each of which I eventually escaped by working on unrelated things for several months. The fact that the DC artworks overlap with each other in various places is very helpful when trying to piece everything together.

This book is my summary of how all of the virtual-world artworks that are included with the DC album correspond to "ground truth" places in the real-world. I mostly present these solutions as a fait accompli with accompanying notes. To guarantee reasonably high quality material, I have deliberately omitted any ambiguous details in the interpretation of these solutions. I am confident of all the DC artwork "ground truth" correspondences that I describe in this book, so it creates a stable framework within which people can then conduct a more detailed interpretation of the DC artworks.

Quite generally, I omit any interpretation of the DC artworks that cannot be confirmed by "ground truth", so I do not include any speculative storyline that might "explain" KT's motivation for publishing the DC artworks.

I used the small CD-album version of the DC artwork throughout this project, which means that the artwork used in this book has a lower resolution than the larger vinyl-album version of the DC artwork. It turns out that low resolution is (just about) all that is needed for identifying how the DC artworks correspond to the real-world "ground truth".

I used many photos from my personal photographic collection — shot with a Canon EOS 6D 35mm DLSR camera, using various focal lengths ranging from 8mm (fish-eye) up to 300mm — which includes many photos that I shot in south-west Cornwall, together with a reference set of photos that I shot of the CD-album version of the DC artwork. To reduce the file size of this

book I decided to restrict the quality of most of the included photos to being small monochrome stippled images, which I carefully processed — contrast, brightness, gamma, and so on — to emphasise important features.

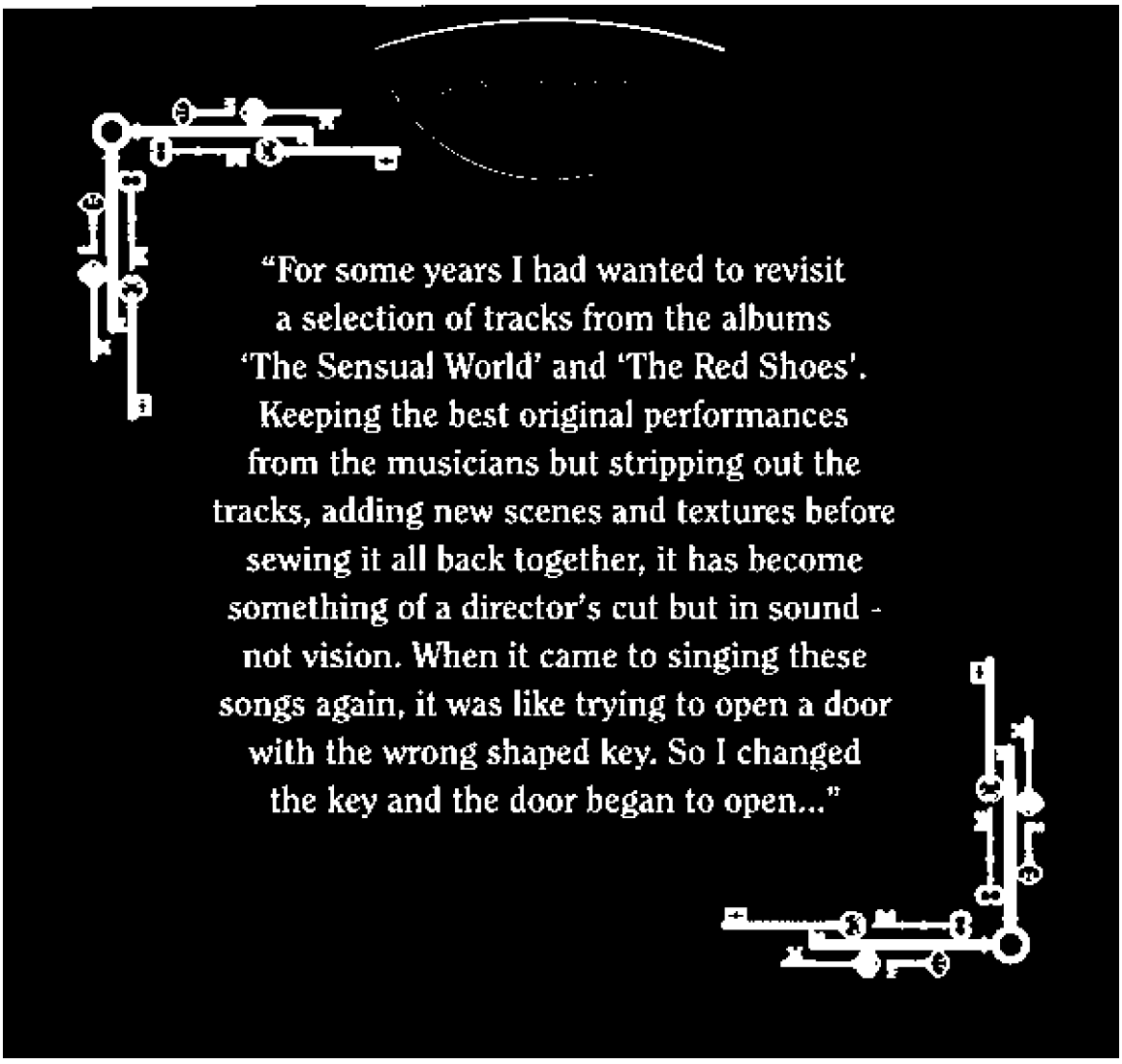
I noticed a loose analogy between some aspects of the DC artworks and the text-based adventure game called "Colossal Cave Adventure" which originated in the mid-1970s — I am showing my age! — so on a whimsy in this book I decided to quote some of the responses given by the computer during a CCA game. Whereas the CCA text-adventure is — or, at least, was in its first version — a model of the Mammoth Cave system in Kentucky, the DC artwork-adventure is a model of (parts of) south-west Cornwall.

The problem of finding the correspondence between a virtual-world DC artwork and its real-world "ground truth" is hard — i.e. it takes a lot of effort and some luck to discover the correct location(s). However, once a location has been discovered, the problem of verifying that it is the correct location is relatively easy, though "decoy" solutions regularly fool me.

During the early stages of this project I used fairly loose criteria to assess the "correctness" of a location, but over the years of very leisurely analysis I gradually realised that KT is rigorously logical in her approach, and that the phrase "fuzzy logic" is not in her lexicon. On casual inspection, KT's rigorous approach is extremely non-obvious, but it is the key to deciphering the cryptic side of KT's work.

There is a prequel and a sequel to the analysis of the DC artwork. It turns out that the locations corresponding to the DC artworks also appear in (some of) the artworks in KT's earlier and later albums. For instance, in earlier albums, the cover artworks of both "The Sensual World" and the "The Red Shoes" albums correspond to locations that appear in the DC artworks. As an example, for later albums, the "Between Two Worlds" artwork included with the "Before The Dawn" album has a rich correspondence with some of the locations that appear in the DC artworks. Overall, there is a long and consistent thread in KT's artworks stretching at least as far back as the 1980s.

So much for KT's artworks, but what about KT's music? An example is given in this book, where I decipher the DC album's "Song Of Solomon" artwork, which includes some sheet music whose note pitches define a sequence of numbers that corresponds to the OS coordinates of some waypoints along a route. However, more generally, I have found that it is somewhere between difficult and impossible to decipher the audio version of KT's music unambiguously in this sort of way, so I have chosen to focus on her artworks.


“For some years I had wanted to revisit
a selection of tracks from the albums
‘The Sensual World’ and ‘The Red Shoes'.
Keeping the best original performances
from the musicians but stripping out the
tracks, adding new scenes and textures before
sewing it all back together, it has become
something of a director’s cut but in sound -
not vision. When it came to singing these
songs again, it was like trying to open a door
with the wrong shaped key. So I changed
the key and the door began to open...”

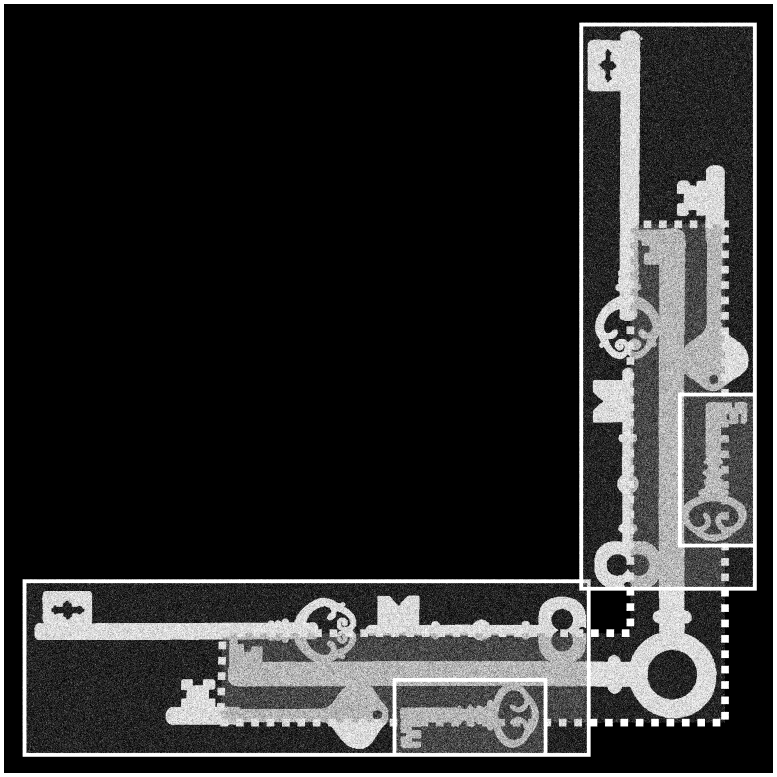
Director's Cut introductory text with a vignette of keys.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Prologue

1. **“For some years I had wanted to revisit”:** {3,4,5,1,3,6,2,7} = {{3,4,5,1,3},{6,2,7}} ⇒ {{3,4,5,1,3},{{3,3},“to”,{3,4}}} = {{3,4,5,1,3},{3,4,5,1,4}} ⇒ SW43415,35134. This is the Nine Maidens Stone Circle (9MSC).
2. **“a selection of tracks from the albums”:** {1,9,2,6,4,3,6}: This gives the distance 10296.[09]634 metres from 9MSC (line 1) to SPL (line 4). [09] = 9MSC (line 1).
3. **“‘The Sensual World’ and ‘The Red Shoes’.”:** {3,7,5,3,3,3,5} = {{3,7,5},{3,3,{3,5}}} ⇒ {{3,7,5},{3,3,{8}}} ⇒ SW[4546]3,38537. This is the cross on Zennor (St Senara) Church. Zennor is on the B3306 road between the 9MSC (line 1) and SPL (line 4).
4. **“Keeping the best original performances”:** {7,3,4,8,12} = {{7,3,4},{8,12}} ⇒ {{7,3,4},{4}} ⇒ SW[52055],40734. This is Smeaton’s Pier Lighthouse (SPL!).
5. **“from the musicians but stripping out the”:** {4,3,9,3,9,3,3} = SW[46]369,40333 using 6 ⇔ 9 equivalence. This is Mussel Point (MSPL!) .
6. **“tracks, adding new scenes and textures before”:** {6,6,3,6,3,8,6} = {{6,6,3,6},{3,8,6}} ⇒ SW[47613],30666 with 3 carriages + 6 sets of bogey-wheel-pairs (i.e. “8” glyph is a pair of wheels), which represents a short/local railway train. This is the arrival point at Penzance Railway Station.
7. **“sewing it all back together, it has become”:** {6,2,3,4,8,2,3,6} = {{6,2},{3,4,8,2,3},{6}} ⇒ {{3,4,8,2,3},6-to-[823-bis,around-]-6} ⇒ SW38243,23698. This is the B3315 road junction to Porthcurno.
8. **“something of a director’s cut but in sound -”:** {9,2,1,9,3,3,2,5} = {{{9,2},{1,9}},{3,{3,2},5}} ⇒ {{{8,3},{2,8}},{3,{2,2,2},5}} ⇒ SW38028,22235. This is St Levan Church Cross. The {9,2}⇔{8,3} and {1,9}⇔{2,8} transformations each preserve the sum of the numbers.
9. **“not vision. When it came to singing these”:** {3,6,4,2,4,2,7,5} = {{3,4,4,5},{6,2,2,7}} ⇒ {{times-triples:80,60,60,48},{6,2,2,7}} ⇒ SW[3]8664,22076. This is the “3 Coves Viewpoint” just outside the Minack Theatre Entrance.
10. **“songs again, it was like trying to open a door”:** {5,5,2,3,4,6,2,4,1,4}: This gives the distance 12404.543562 metres from Penzance Railway Station (line 6) to the 3 Coves Viewpoint (line 9).
11. **“with the wrong shaped key. So I changed”:** {4,3,5,6,3,2,1,7}: This gives the distance 12765.343 metres from Penzance Railway Station (line 6) to St Levan Church Cross (line 8).
12. **“the key and the door began to open…”:** {3,3,3,3,4,5,2,7} = {{3,3},{3,3},4,5,2,…7}} ⇒ {6,9,4,5,2,7} = distance 26795.4 metres from the 3 Coves Viewpoint (line 9) to Parc Bean at SW65459,22233 — many adjacent OS northings also fit these digits. Also, {3,3,3,3,4,5,2,4…} = {{3,3},{{3,3},4,5},{2},4} ⇒ {{{9},4,5},{{3,3},{2}},4} ⇒ SW[65]459,[22]233 + 4 more digits = Parc Bean.

Mên-an-tol.



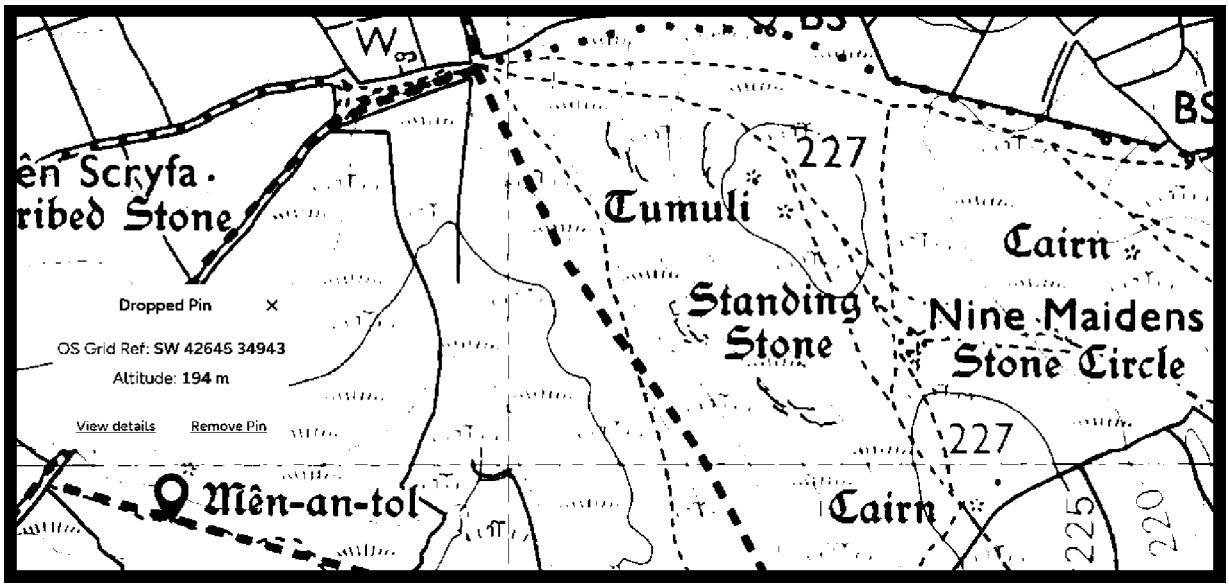
Keys split into subsets.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Mên-an-tol is a small formation of standing stones near the village of Boskednan in south-west Cornwall a few miles north-west of Penzance — see https://en.wikipedia.org/wiki/Mên-an-Tol. It is (ambiguously) marked on the OS map, but its precise location on Google Earth is 50.158540°N 5.604506° W which is OS coordinate SW42645,34943. The present day arrangement of the Mên-an-tol stones is *not* their prehistoric arrangement, but for obvious reasons Mên-an-tol can be used as a convenient symbol for representing the number "101", or the string "IOI", or any mixture of these.

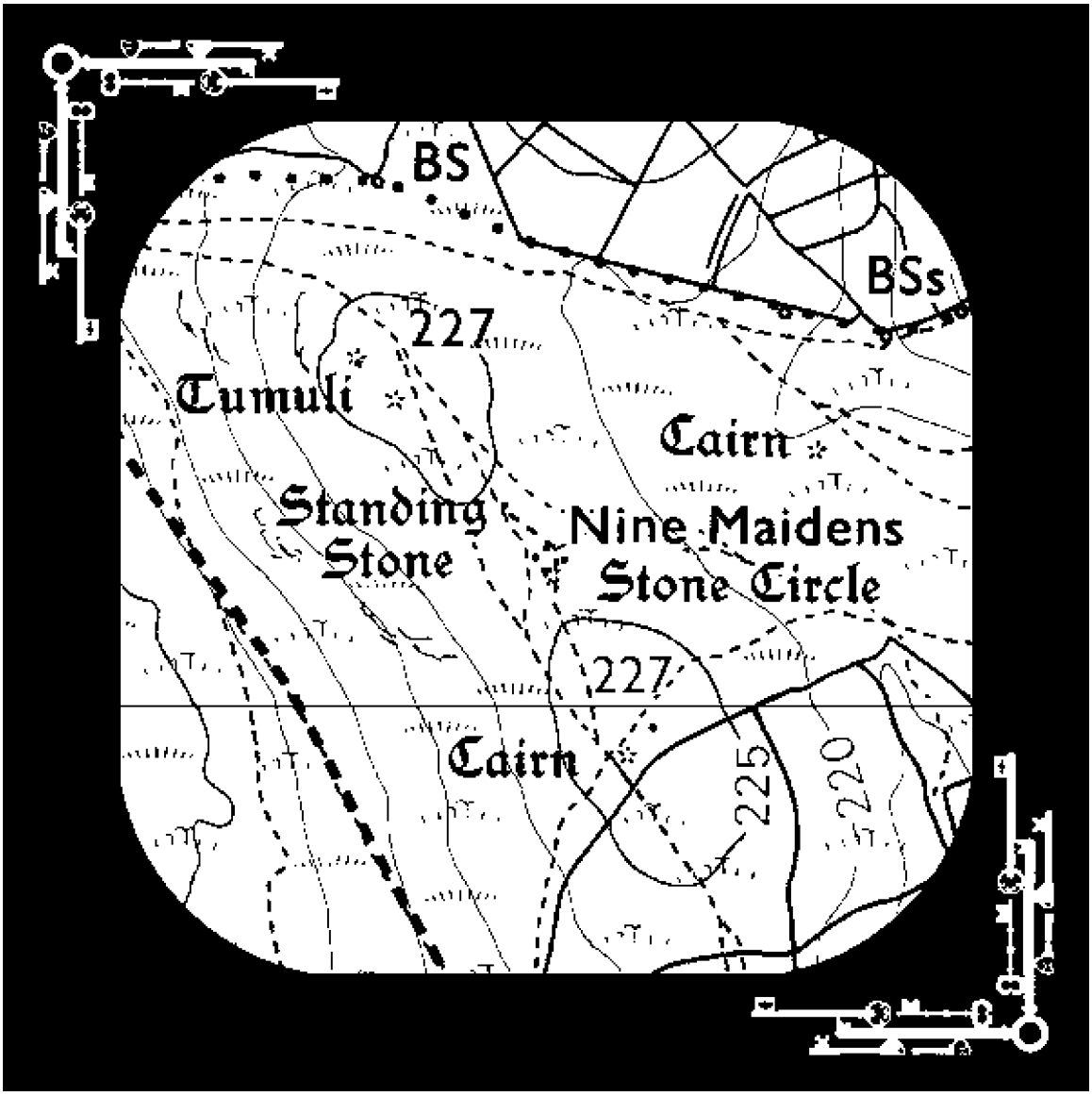
Subsets of keys: The keys can be split into subsets.
2 connected large keys (1 object): This is a single object which is shaped like an "L" with an "O" at its right-angle corner, which represents "IOI", which in turn represents Mên-an-tol.
2 bunches of 4 small keys (4+4 objects): This gives the digits {4, 4}.
2 odd-one-out small keys ((4-1)+(4-1) objects): This gives the digits {4-1, 4-1} = {3, 3}.
Total number of distinct keys: 1 (connected large) + 4 (small) + 4 (small) = 9.
Collect the digits: {{4, 4}, {3, 3}, 9}. These digits give the northing of the OS coordinate SW[42645],34943 of Mên-an-tol.

There is a path from Mên-an-tol to the Nine Maidens Stone Circle, where the 9MSC corresponds to line 1 "For some years I had wanted to revisit" of the Director's Cut introductory text.



OS map showing Mên-an-tol and the Nine Maidens Stone Circle.

OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.



Vignette of keys overlaid on the OS map of the Nine Maidens Stone Circle.

OS 1:25,000 Explorer Map.

© Crown Copyright. Reproduced by permission of Ordnance Survey.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

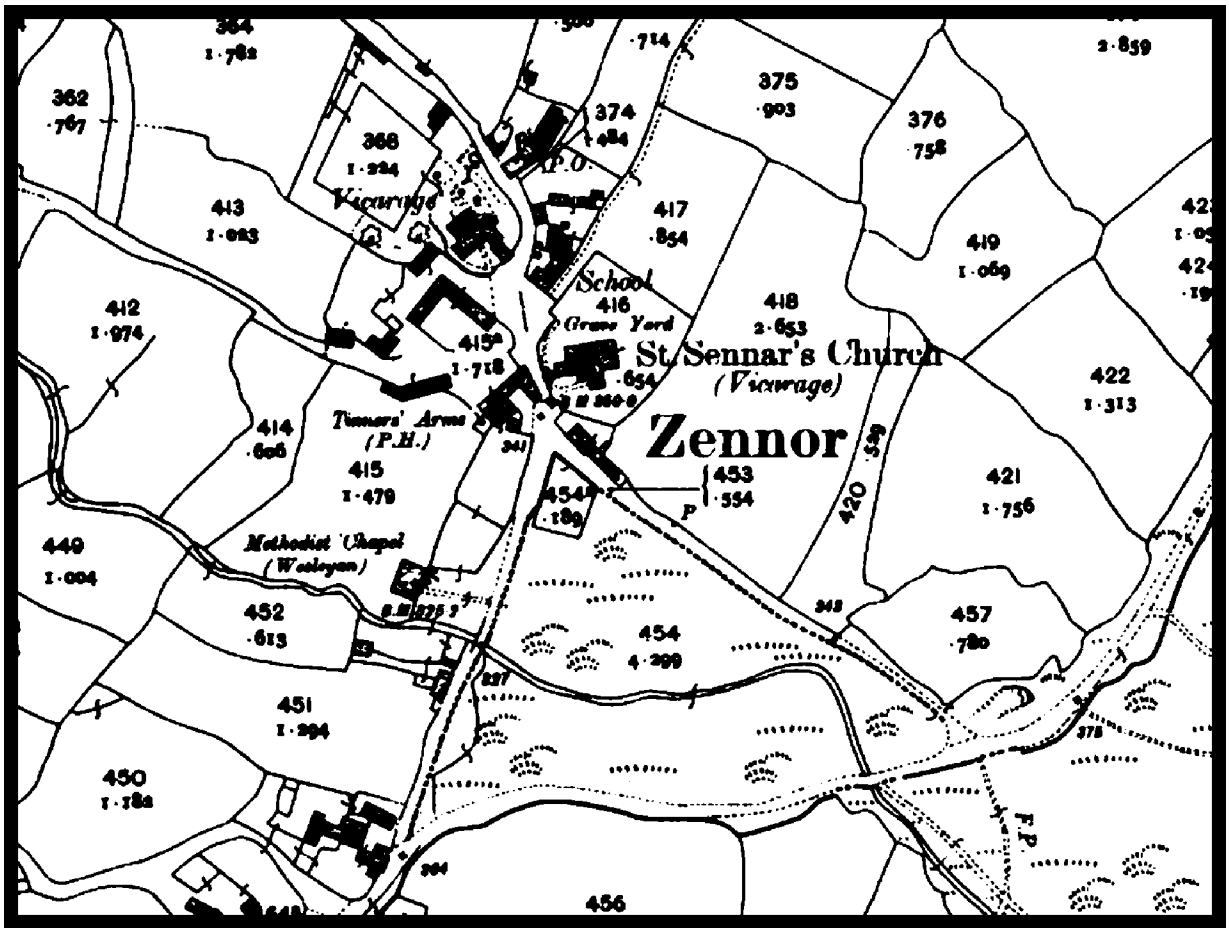
The **Nine Maidens Stone Circle (9MSC)** is a prehistoric stone circle near the village of Boskednan in south-west Cornwall a few miles north-west of Penzance. It is traditionally known as the "Nine Maidens Stone Circle" (9MSC), and it is marked as as such on the OS map at SW434351. Its "official" name is the "Boskednan Stone Circle" — see https://en.wikipedia.org/wiki/Boskednan_stone_circle — but I will always refer to it as the 9MSC.

The 10-digit OS coordinate for the 9MSC that is used in DC is SW43415,35134. There are 3 large stones grouped together at the northern edge of the 9MSC. Looking towards the centre of the 9MSC, the largest such stone has 2 slightly smaller stones to its right and left, and the 10-digit OS coordinate (i.e. 1 metre accuracy) is in front of the righthand stone — use http://www.movable-type.co.uk/scripts/latlong-os-gridref.html to convert to latitude/longitude, and Google Earth to view this location — though the more approximate "in front of the 3 main stones" (i.e. several metres accuracy) would be a safer interpretation.

The 9MSC corresponds to the first line "For some years I had wanted to revisit" of the DC introductory text. There are several ways of using the vignette of keys to verify that the 9MSC is the correct location:

Bunches of keys: 1 bunch of keys defines the digits {1,3,4,5}. 1 *pair* of bunches of keys arranged orthogonally to each other defines the digits used in the (orthogonal) OS easting and OS northing of SW43415,35134.
Blades of keys: The number of indentations define the digits {4,1,3,3} (small keys) and 1+2+1+1=5 (large key). Combining these as {4,1,3,3,5} defines the digits of both the OS easting and the OS northing (exactly) of SW43415,35134.
Handles of keys: The number of indentations of the inner edge of each white handle defines the digits {1+2+2,1+1,0,1+1} = {5,2,0,2} (small keys). This gives the 225 metre altitude of the two small circular OS map contours surrounding the tips of a couple of shallow peaks that lie to the north-west and to the south-east of the 9MSC.
Vignette of keys: The upper-left and lower-right pairs of bunches of keys — within each of which is a prominent "O" key ring — define a frame that corresponds to the two "O" map contours that lie to the north-west and to the south-east of the 9MSC.

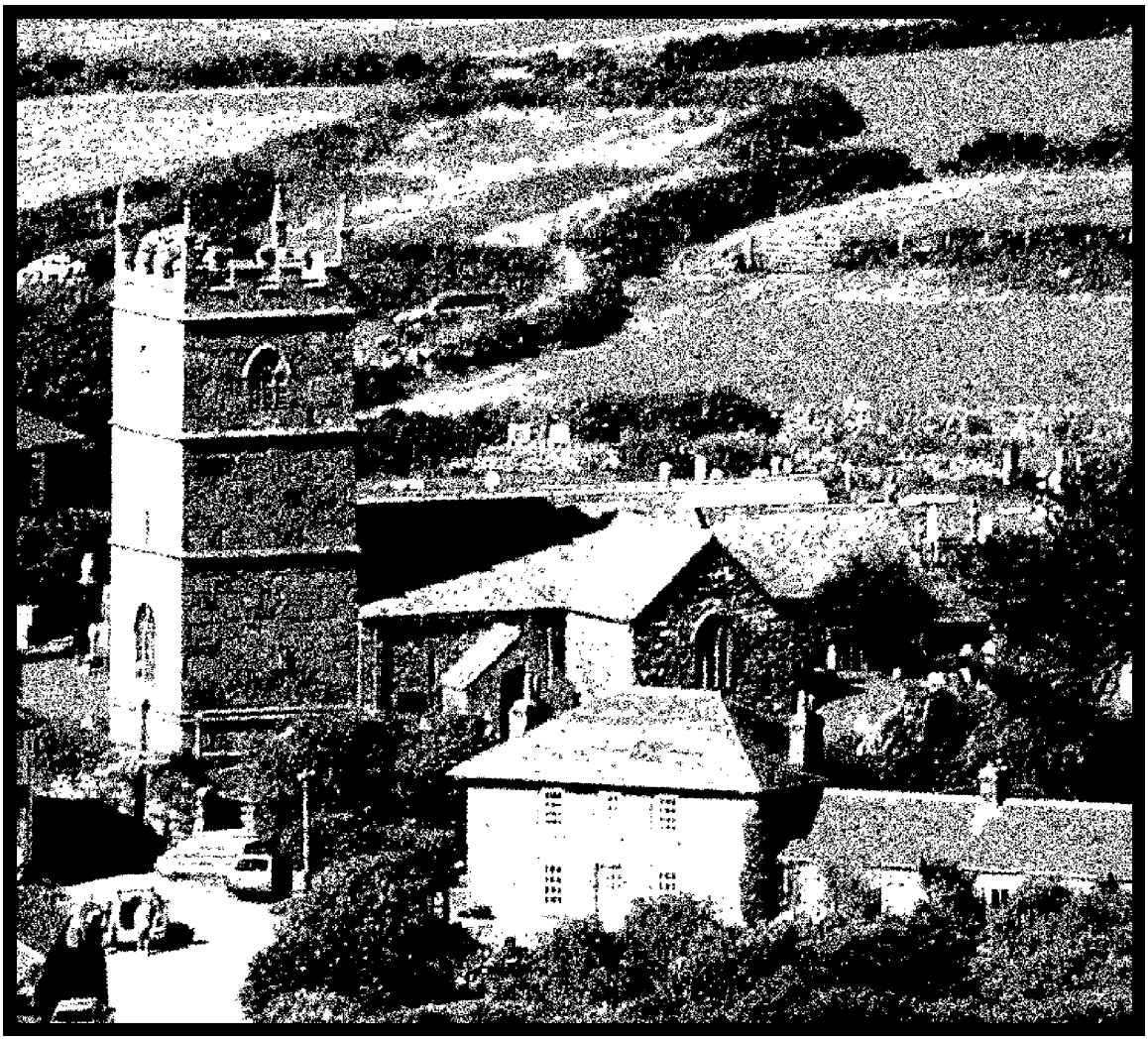
Does the 9MSC have any symbolic meaning in Director's Cut? That is "the riddle of the stones"!



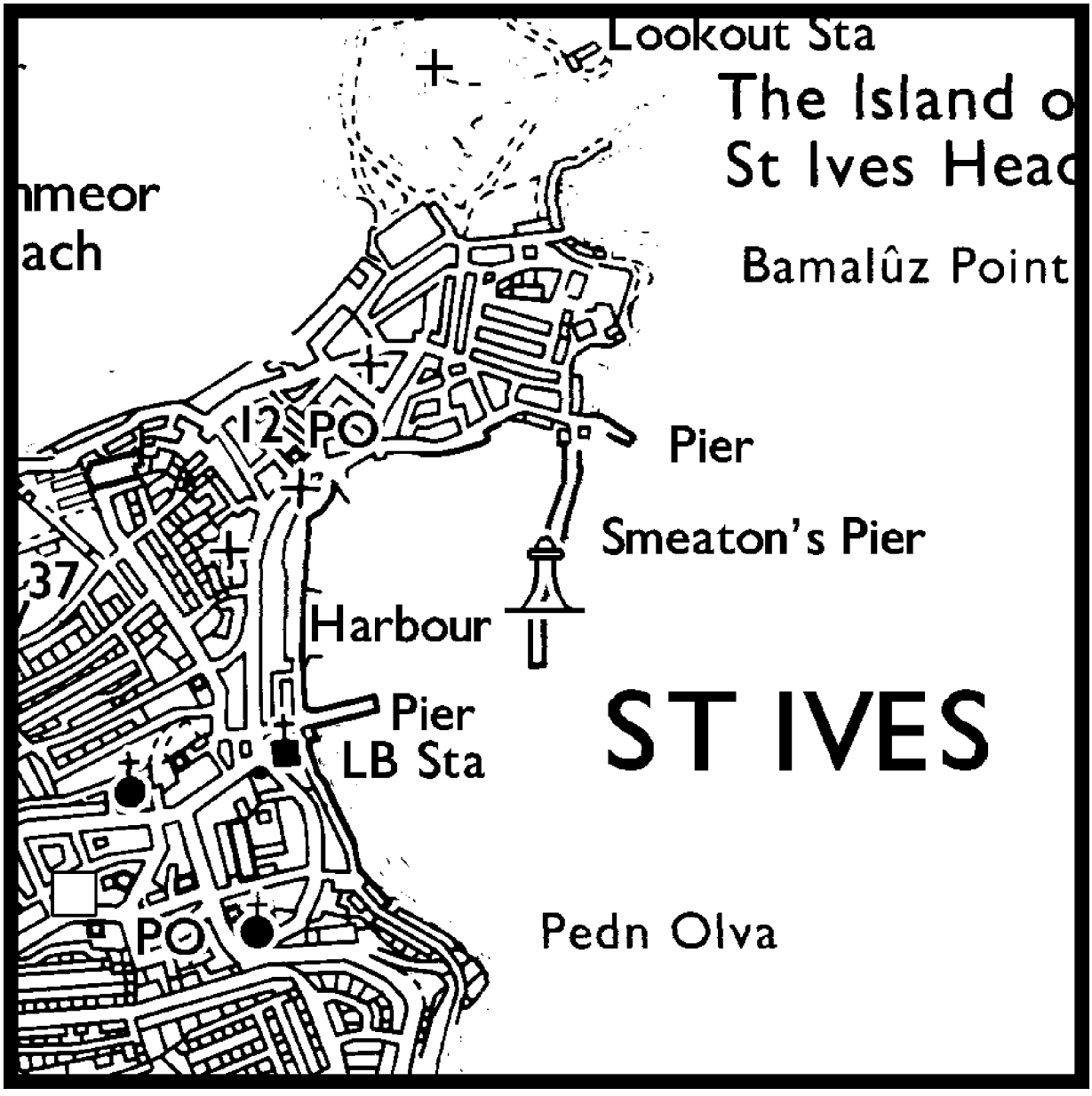
Map of Zennor.

OS 25 Inch, 1892-1914 Map.
Reproduced with the permission of the National Library of Scotland.

https://maps.nls.uk/geo/explore/#zoom=17.3&lat=50.19159&lon=-5.56812&layers=168&b=1&o=100

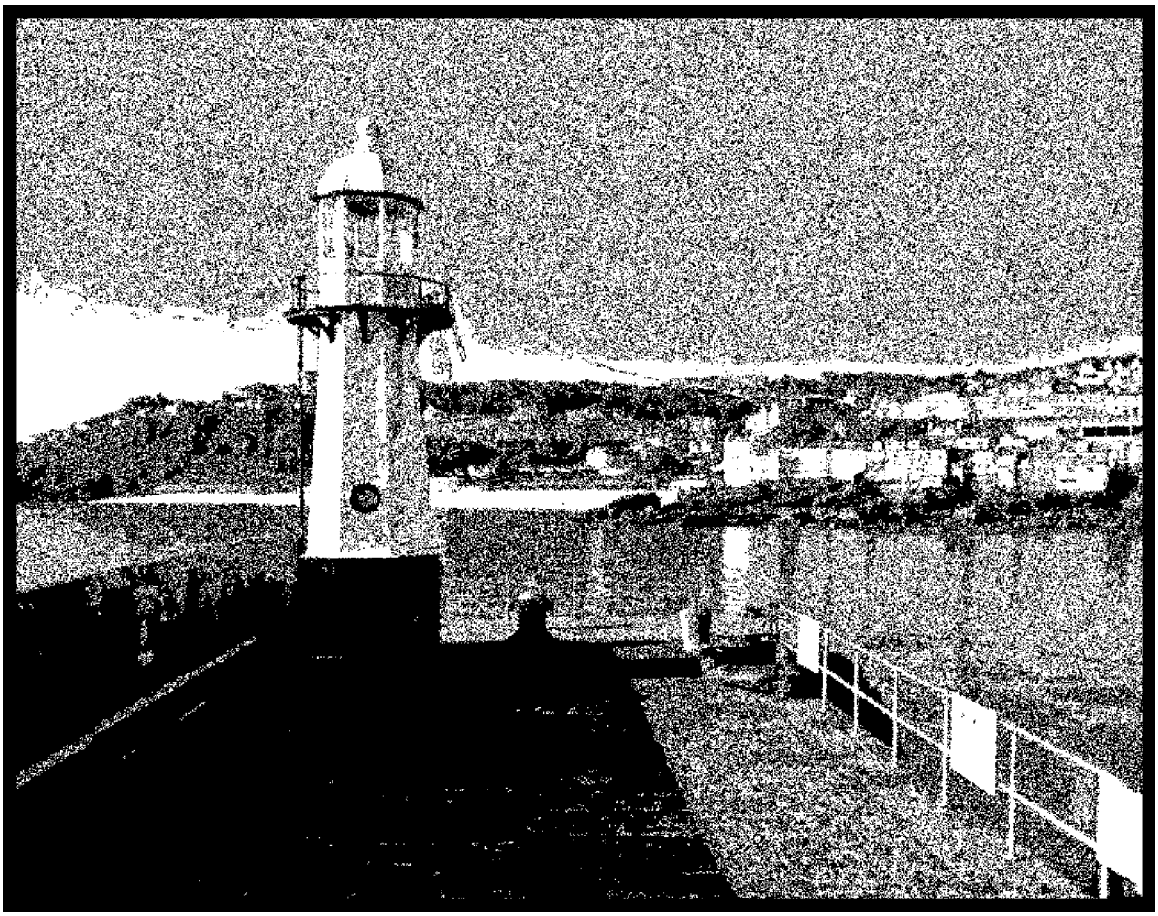


Zennor Church.



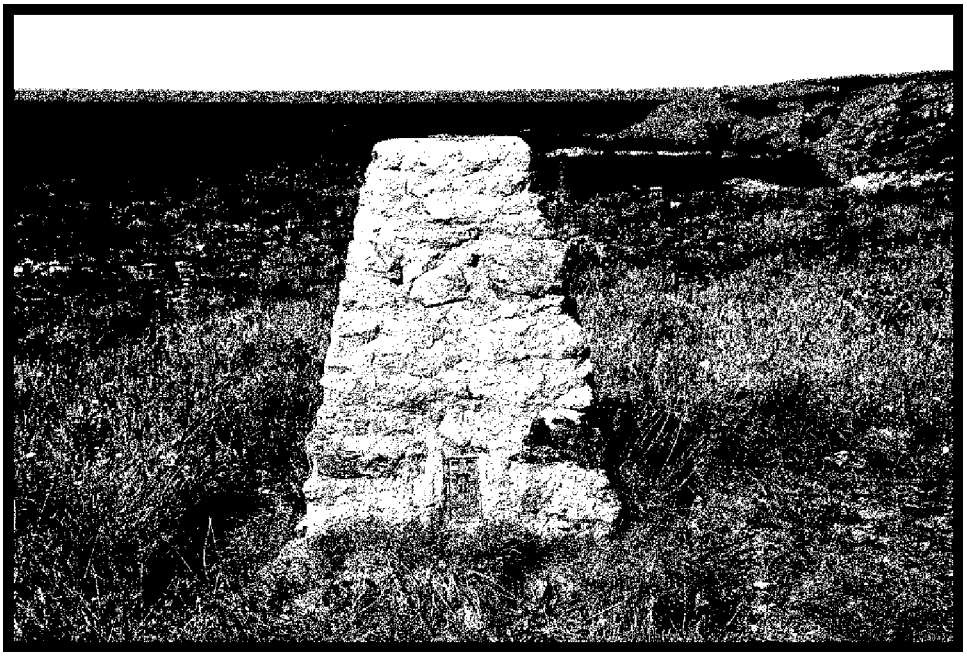
OS map of Smeaton's Pier Lighthouse.

OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

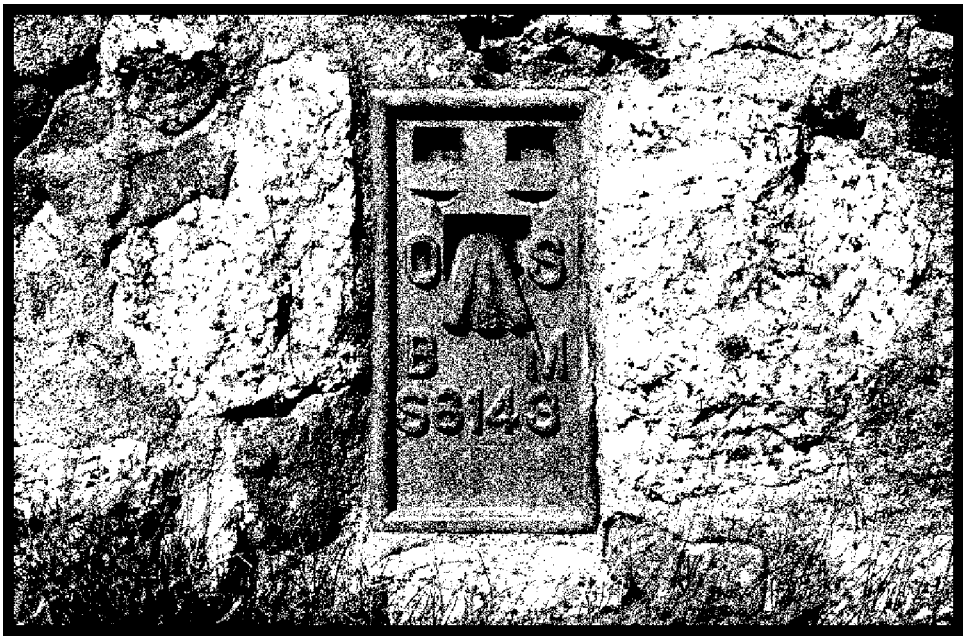


Smeaton's Pier Lighthouse.

Google Earth © 2024 Google



Triangulation point on Zennor Head.



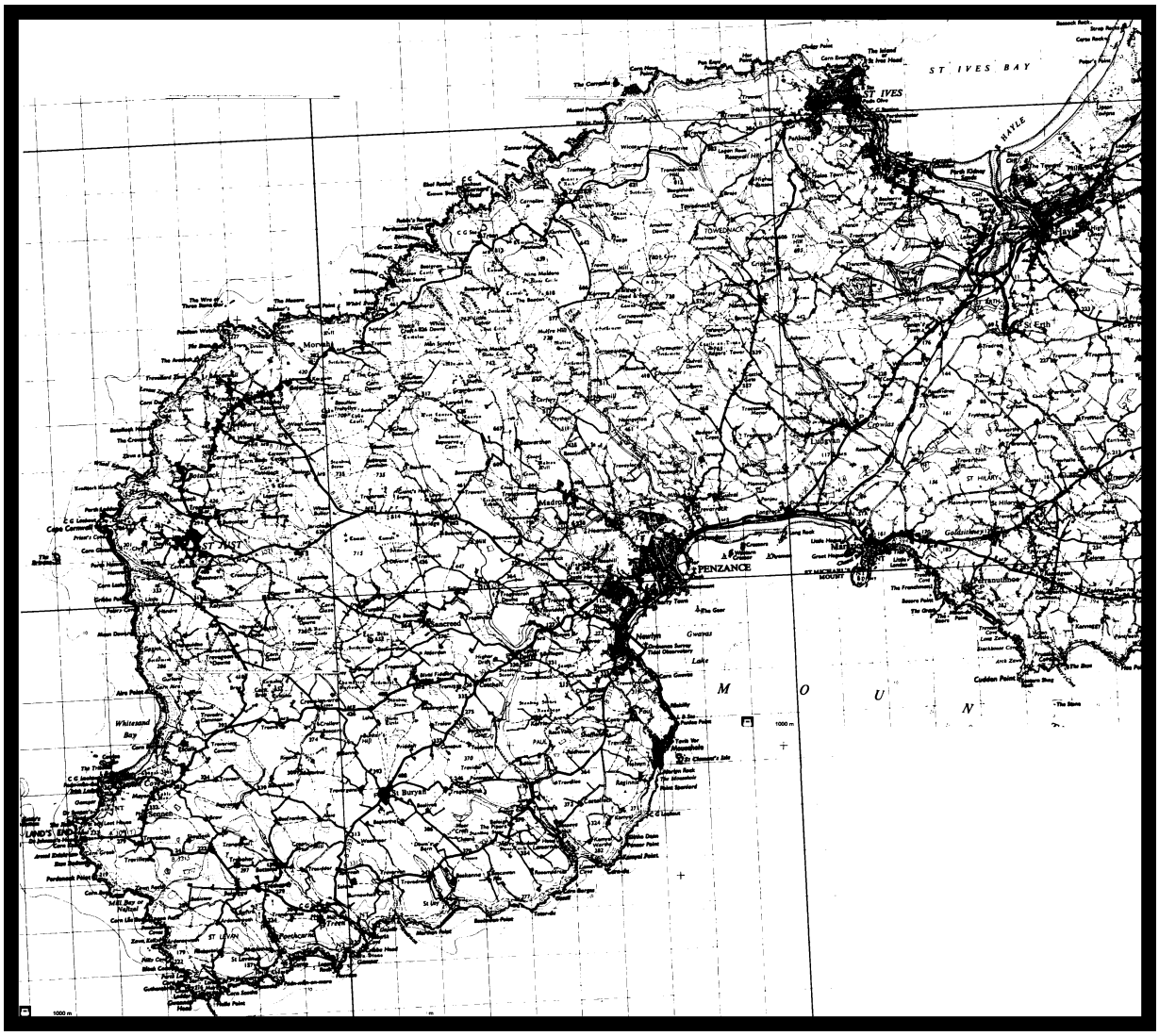
Flush bracket on triangulation point.

Mussel Point viewed from Zennor Head.

"You are in a maze of twisty little passages, all alike."

"Do not disturb the dwarves!"

West Map

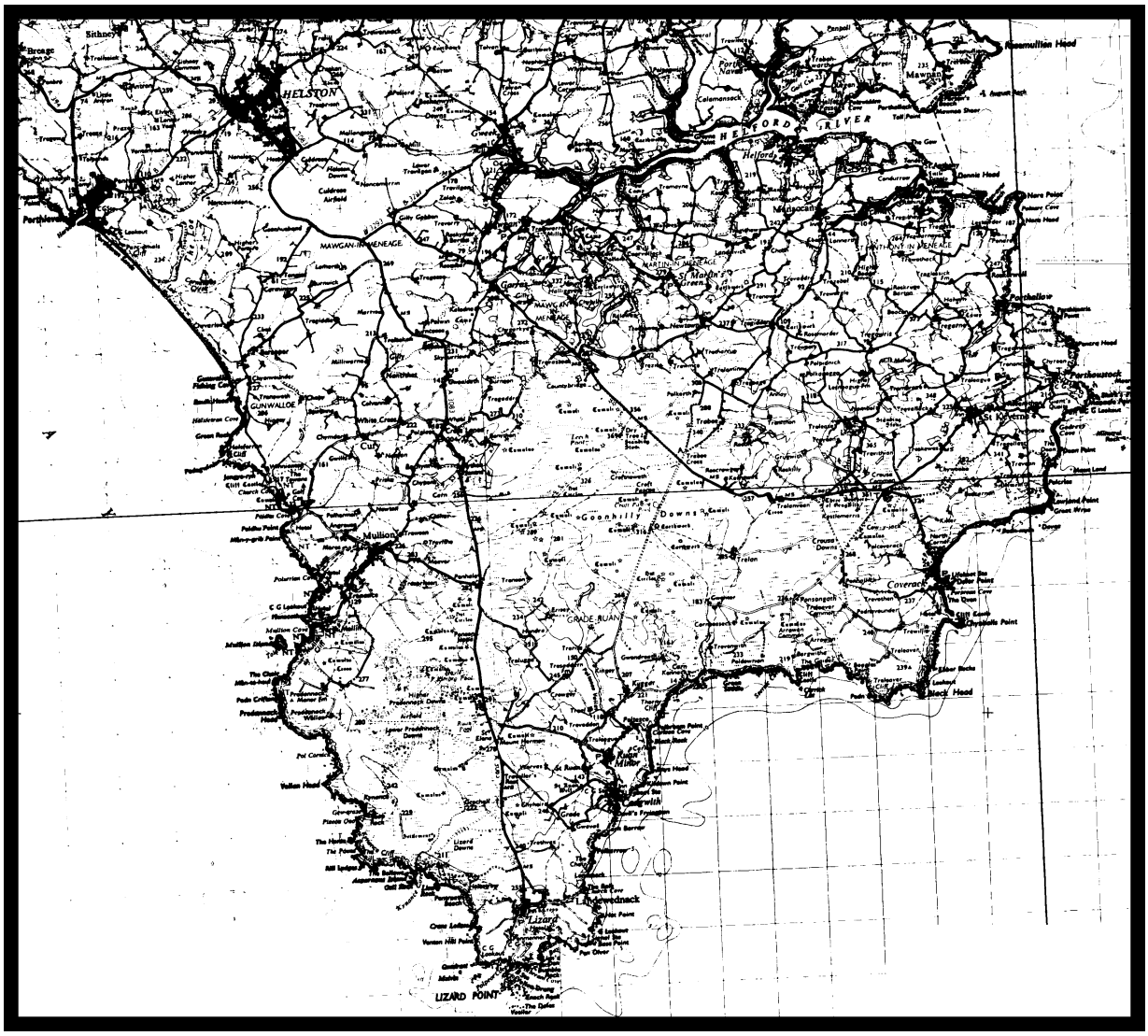


Map of Land's End Peninsula (West Penwith).

OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

https://maps.nls.uk/geo/explore/#zoom=11.3&lat=50.13254&lon=-5.62159&layers=11&b=1

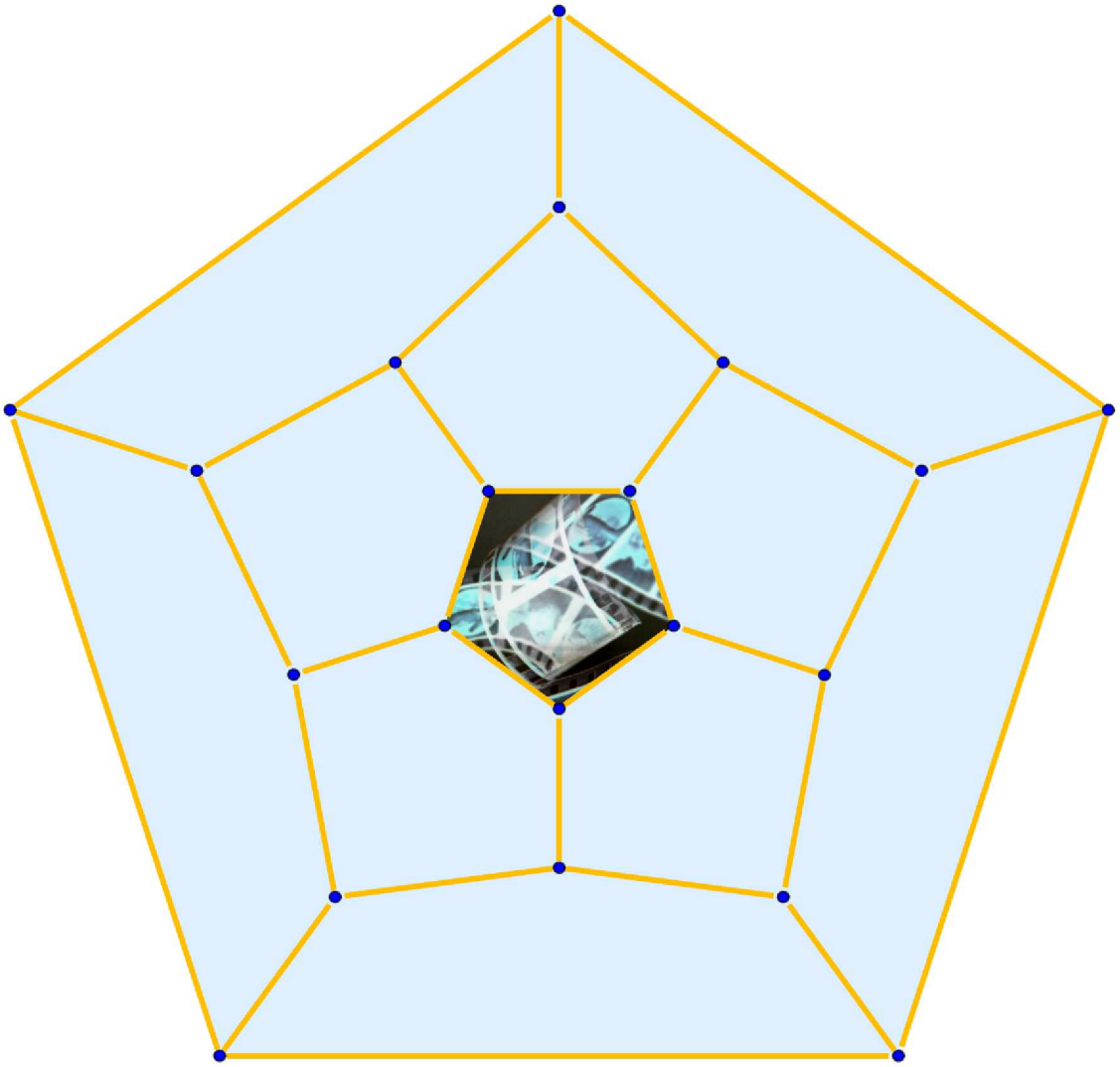
South Map



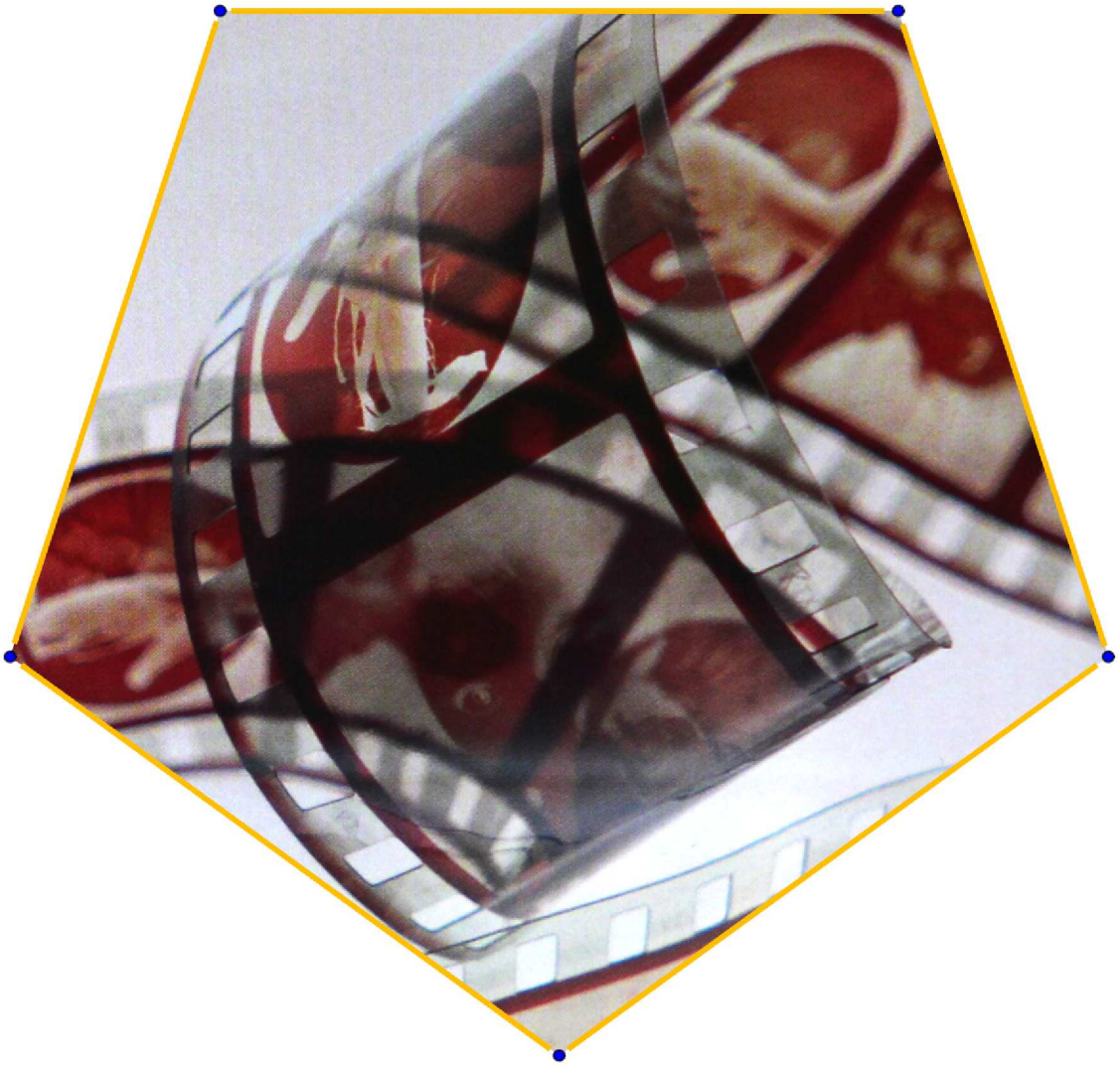
Map of Lizard Peninsula.

OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

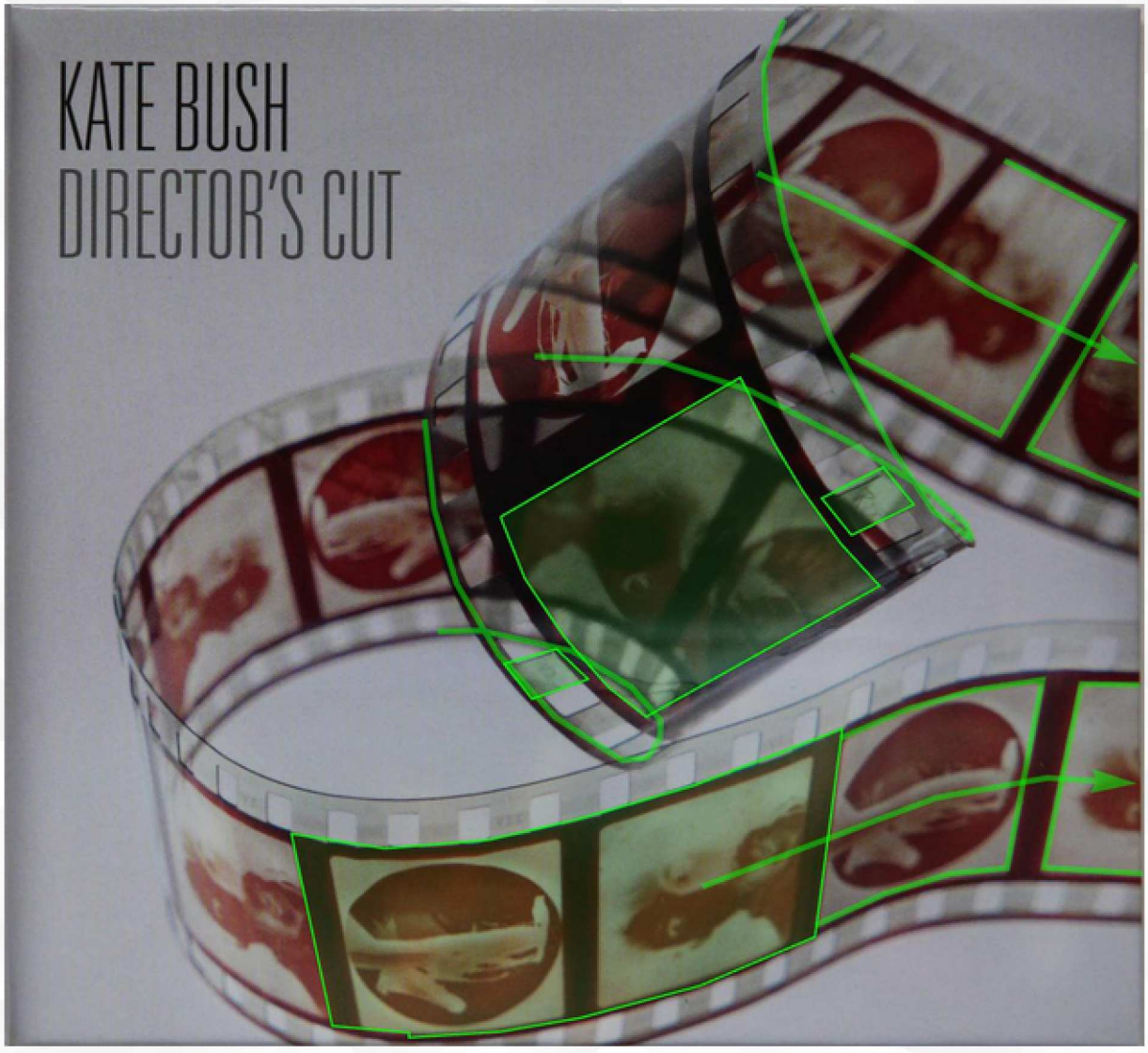
https://maps.nls.uk/geo/explore/#zoom=11.5&lat=50.04346&lon=-5.27354&layers=11&b=1



Front Cover



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

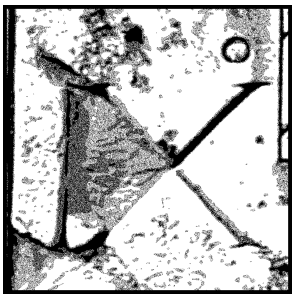


Zennor Church

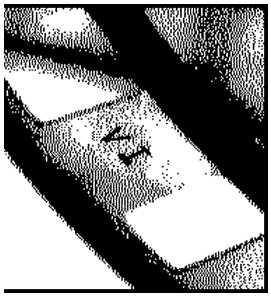
"The Glory of the [sensual] world Paseth."

VI [The Sensual World] KT IX

"VI […] KT IX"
– Sundial hour–lines from "VI" and "IX" converge on the base of the sundial's gnomon, which is at the centre of the phrase "the world".
– […] in "VI […] KT IX" represents a "The Sensual World" frame of the coiled film (see below).
– sundial's "the world" represents "The Sensual World".

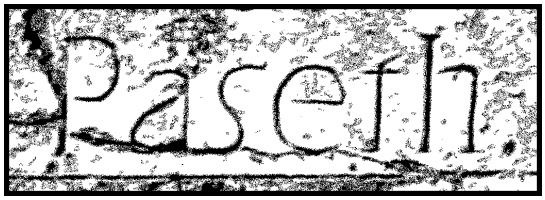


"VI" and "[spalled slate] IX".
– "spalled slate" transforms the word "slate" as follows: "slate" ⇒ "[s]late" ⇒ "late" ⇒ "l[–1]ate" ⇒ "kate" ⇒ "KT".
– "[spalled slate] IX" = "KT IX".

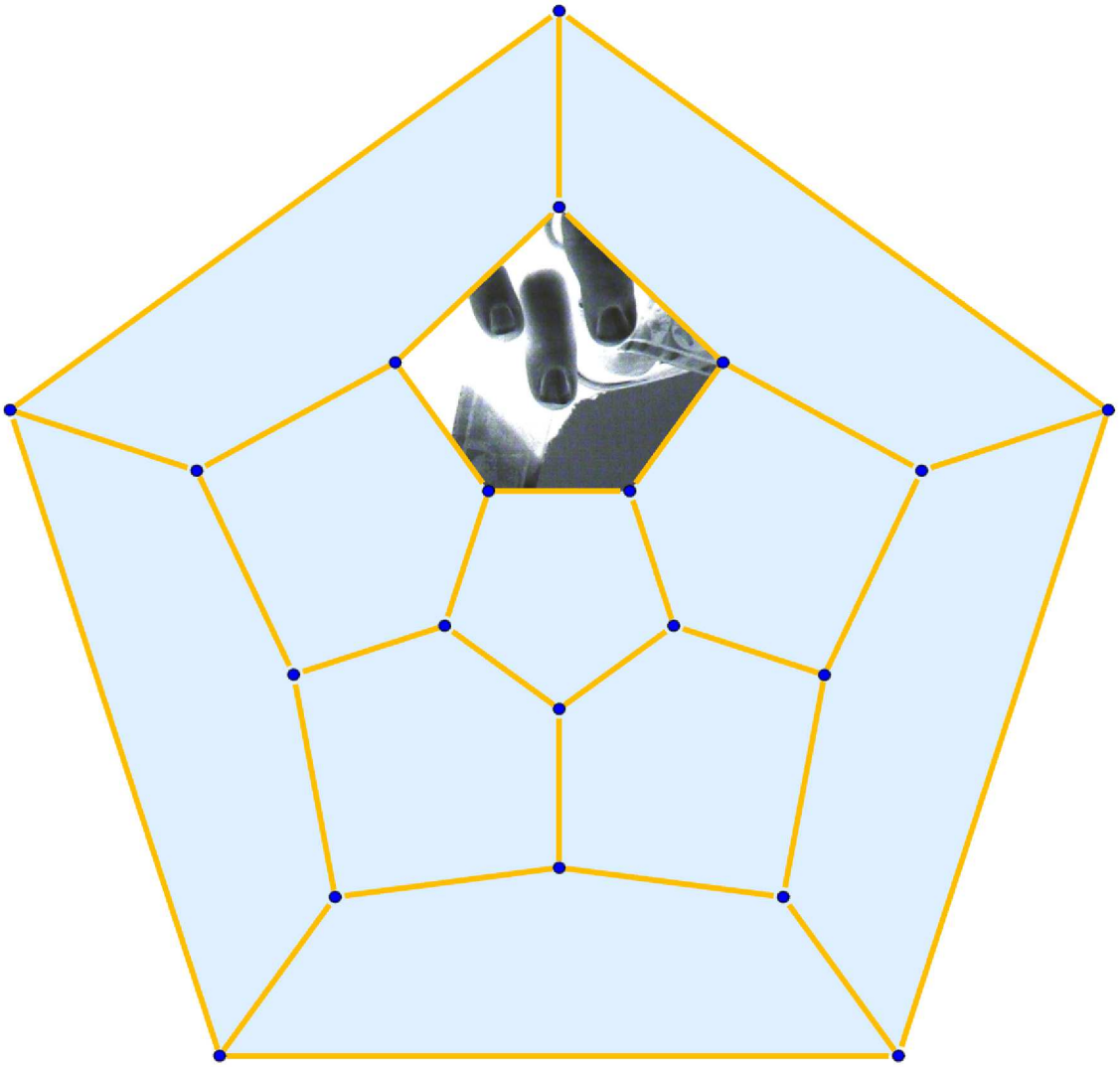


The film coil has "VI" and "KT IX" written on the left and right borders of a "The Sensual World" frame. This references the Zennor Church sundial (see above).

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).



"Paseth"
– This is an old spelling "error" that KT uses to indicate a cryptogram.
– "Paseth" = " p a se th" = "play at session Thursday".
– The adjacent Tinners Arms pub has a folk music session every Thursday.



Eisenstein

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

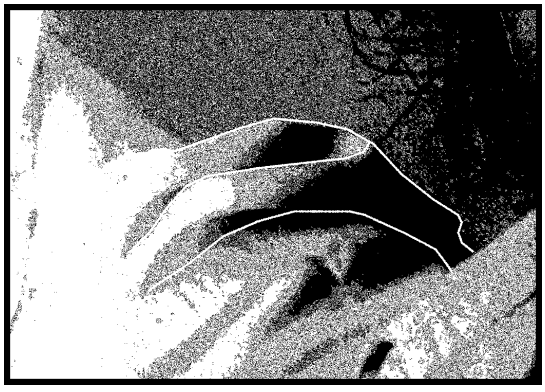
Zennor

Notes

– B3306 road junction into Zennor.
– The main B3306 road bears right.
– A 1–way lane descends a steep hill into Zennor.
– Zennor (St Senara) Church is visible straight ahead.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

B3306 road junction into Zennor.



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– 2 parallel folds = 2–way road, single fold = 1–way road.
– 2 folds turn a sharp righthand corner, then merge into a single fold, which then goes steeply downhill.
– B3306 approaching Zennor from south–west, then joining the lane entering Zennor down a steep 1–way hill.

THE MERMAID LEGEND

There was a boy who lived in this village whose name was Matthew Trewhella. He was the son of the churchwarden and came to this Church every Sunday to sing in the choir. He had the most beautiful voice and each Sunday many people would come to hear him sing.

Then one day a Mermaid, sitting on the rocks below Zennor in Pendour Cove, heard his voice drifting down from the Church above. She was mesmerised by the sound and every Sunday she would come to the same rock in the Cove to listen to him sing.

She was very beautiful and loved to sing herself. Her voice was hauntingly serene. Then one day she decided to venture up into the village and into the church.

She fell in love with the boy and he with her. She enticed him to come away with her and they were last seen swimming out to sea, down at Pendour Cove. They were never seen again.

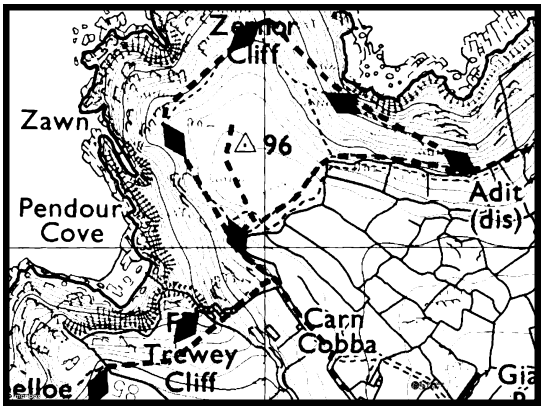
It is thought that the Mermaid Chair, created about 400 years ago, was carved in memory of the Choir Boy, Matthew Trewhella.

Mermaid Legend plaque in Zennor Church.

Pendour Cove and Bridge.

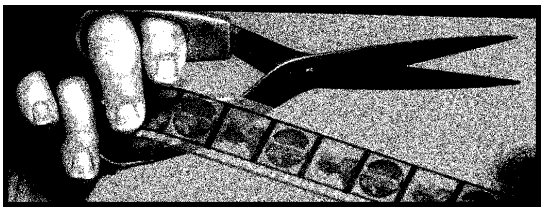
Mermaid Chair in Zennor Church.

Notes



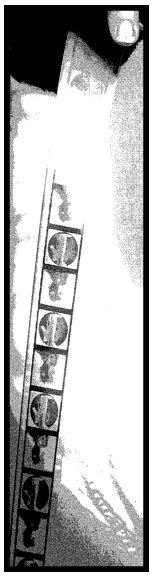
OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Detailed OS map for Mermaid of Zennor.



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

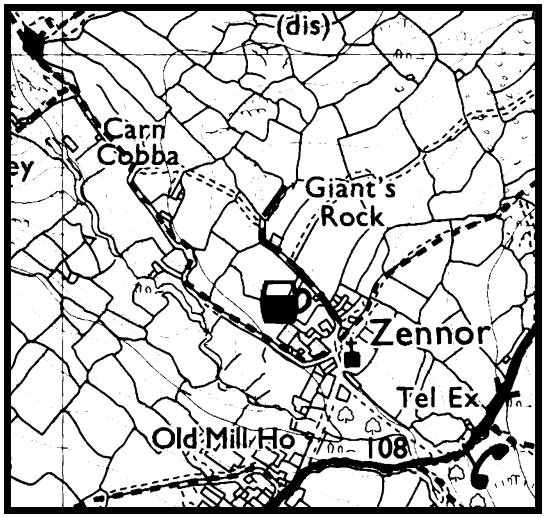
– Fingers 3 and 4 = 3^2 = 9 [finger lengths and relative position].
– Fingers 1 and 2 in ring = 2 × 3 = 6
– Combine: 96 = height of triangulation point.
– Scissors cut "Adit (dis)" which removes "A dot" (triangle+dot) from the OS map's trig–point symbol.



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Top: film frames invisible at top, representing start high up on Zennor Head.
– Middle: film frames visible over white shirt, and steps marked on path on OS map.
– Bridge: film crosses/"transitions" over "seam" of shirt arm, and path crosses "s[TR]eam" on OS map.
– Bottom: film frames darker over grey background in bottom–right corner, representing (mermaid's) descent into Pendour Cove.

Notes

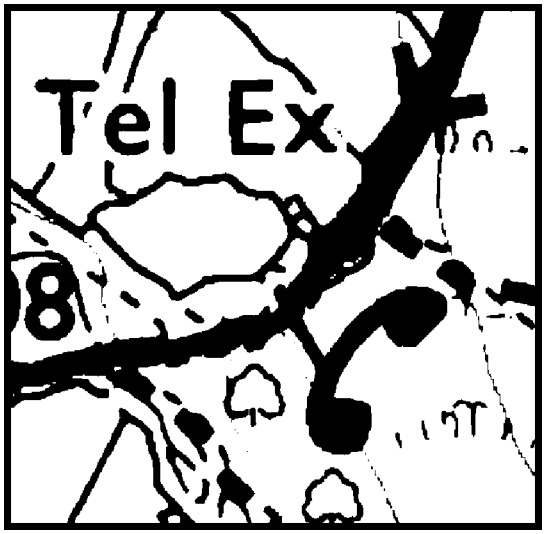


OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Detailed OS map from Zennor Cliff to Zennor.

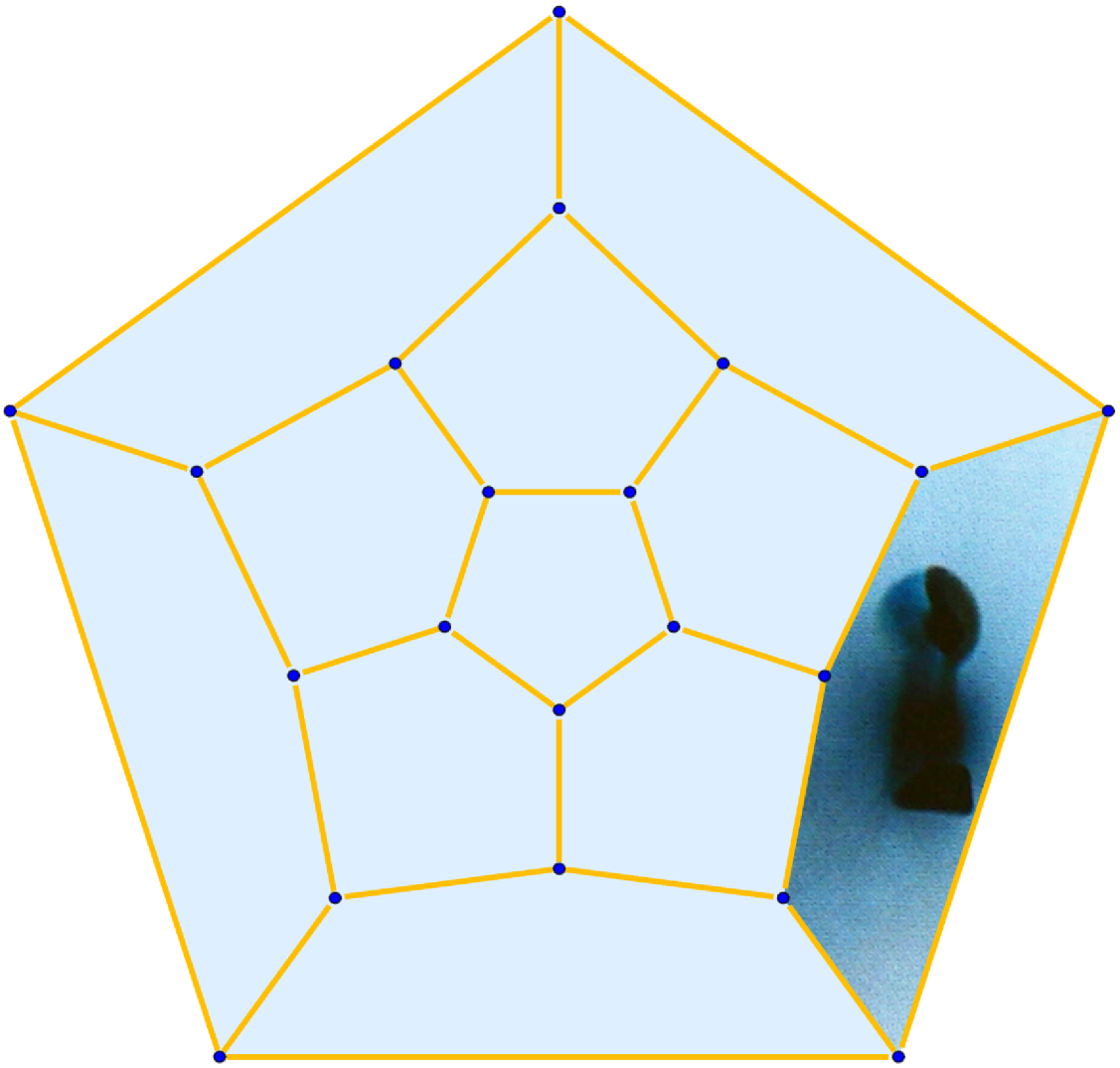
Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Fingers 1, 2, and 3 visible.
– Finger 4 bent at right–angles out of sight.
– As if it is a 3–finger hand.



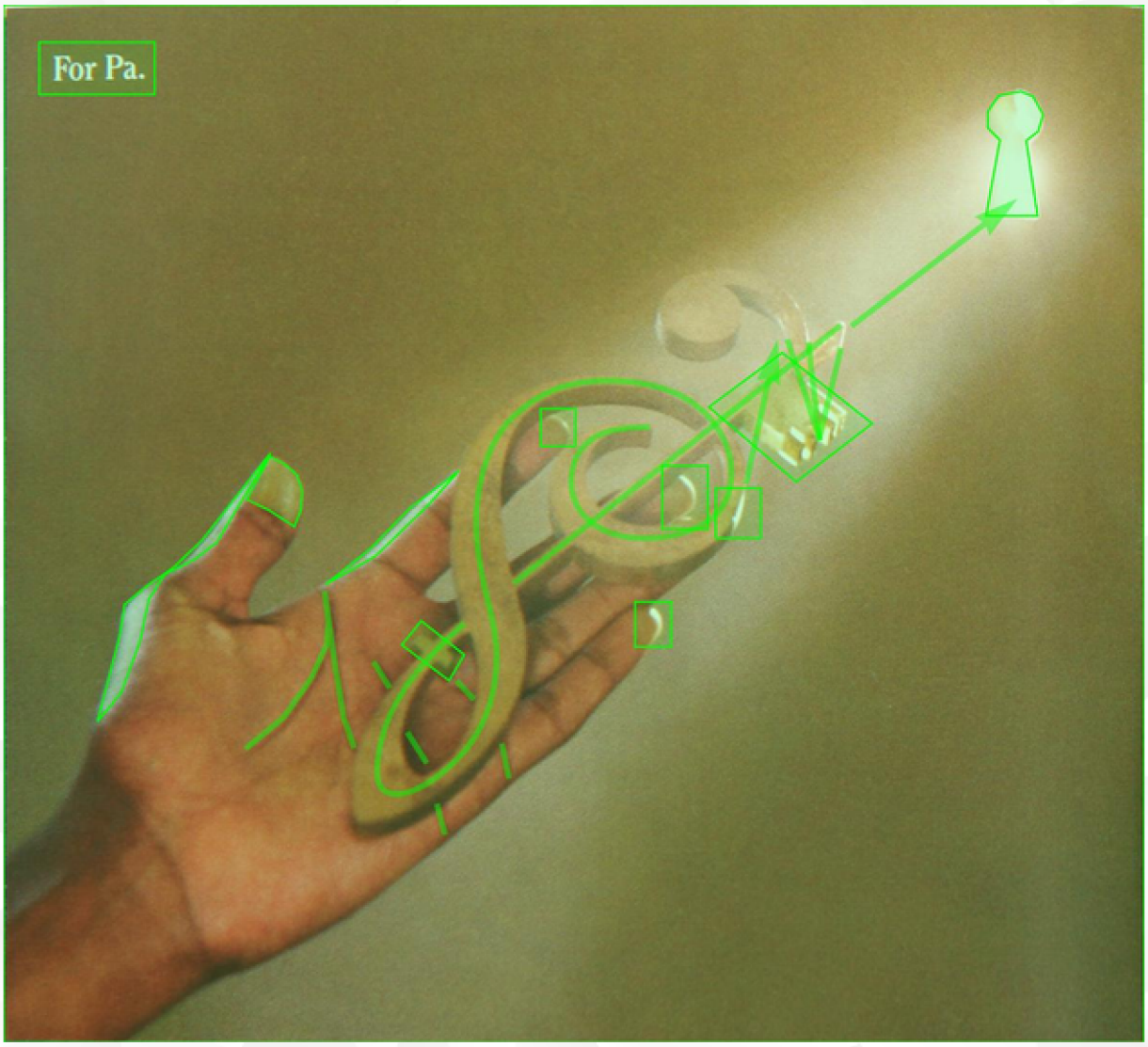
OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

– Phone handset OS map symbol.
– "handset" = "hand's ET" which is a reference to ET's (as in the film character) hand which has 3 fingers.
– Location of tip of phone pointer is 100×100 metre square — remember the right–angled little finger — at OS coordinate SW456,383.
– "Tel Ex" = "t el ex" ⇒ "transform left X" is an instruction to modifiy an x–coordinate.
– This looks like a cryptic clue for a phone number …

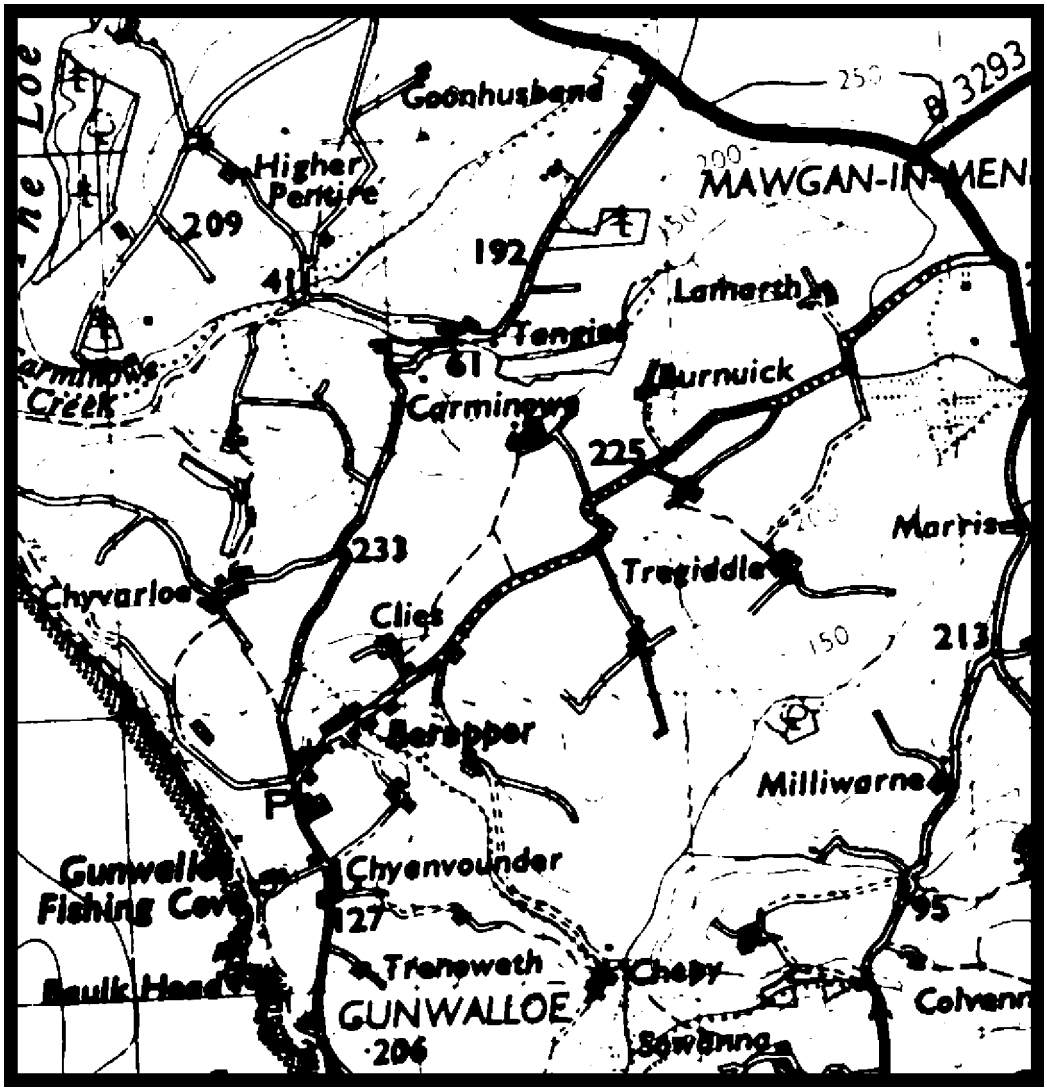


Flower Of The Mountain

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).



Gunwalloe Fishing Cove … *ισάτις*



OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

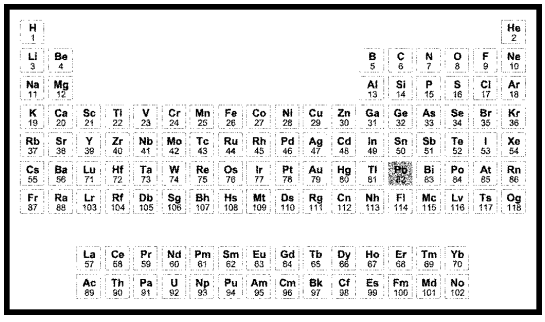
Waypoint

Spoiler alert: more location information is revealed in the "Notes" section.

See the "Song Of Solomon" sheet music, lines 1 and 2 of which describe a journey via several way-points — each specified by its OS coordinate — then arriving (in line 3) at this location.

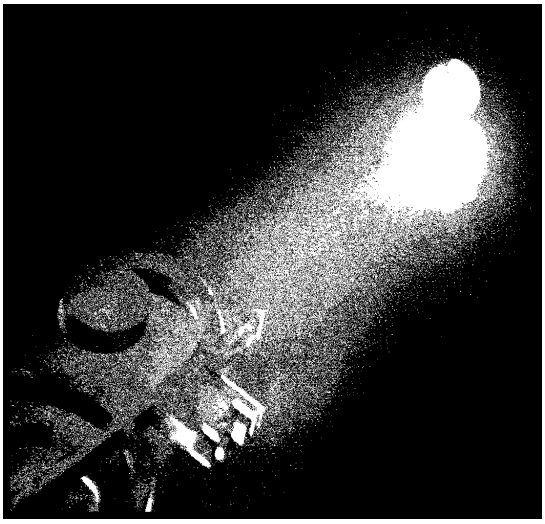
In the distance from the opposite side of the road above you can see an isolated house.

Find your way to this isolated house to discover its location. The "G–Clef" (note the spelling) shape of the key in the DC artwork confirms that this is the correct hamlet.



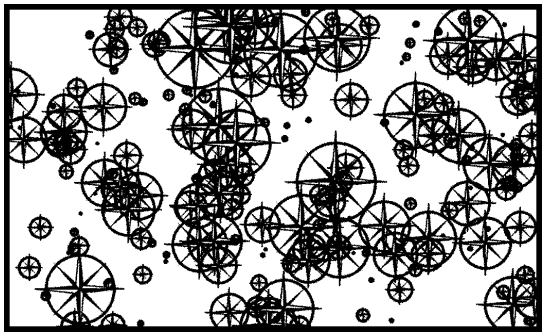
…

Key and Keyhole



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

The key and keyhole are clues that point to a target area. Elsewhere in the DC artwork there are other clues that also point to the same area.



Remember KB's "Before The Dawn" album with its "Between Two Worlds" artwork? It references the same area as the key and keyhole here.

ισάτις.

Notes

Caption "For Pa.":

– "For" => "four" = 4.

– "." indicates that the letters before it are an abbreviation.

– "Pa." is an abbreviation of a 4–letter word.

– "." also represents a small roundish object.

– "Parc Bean" fits all of the above, because "Pa." is an abbreviation of the 4–letter word "Parc", and "[Pa]rc Bean" => "right see bean" which places a "." (i.e. "bean") on the right of "Pa". Whew!

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

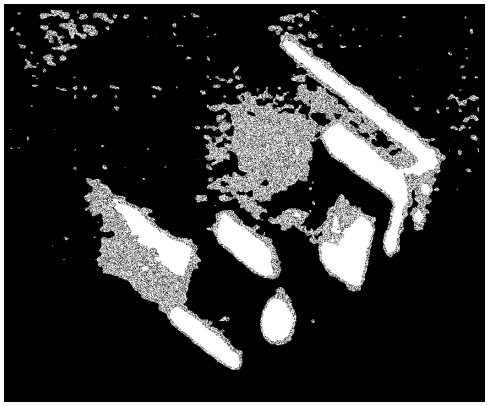
– There are highlights on fingertips 1, 2, 3, 4.

– This represents 1 2^3 4, where finger 3's highlight is tiny so it is used as an index for finger 2 — i.e. 2^3 rather than 2 3.

– Overall, this gives the digits 1 2 2 2 4.

– Location SW[65450],22241 of the front door of Parc Bean.

Notes



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Key blade. The highlights are a rough sketch map of a cluster of buildings.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Key blade triangulation. The line–like highlights near the top of the image extrapolate to intersect at the location of the keyhole in the above rough sketch map.

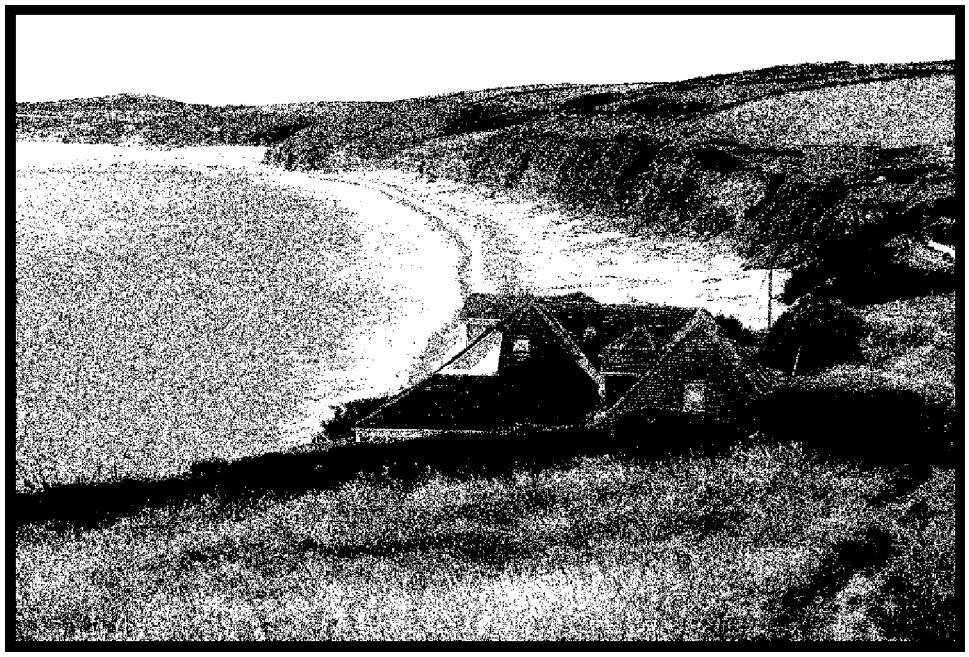
Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– The palm creases look something like "λ…I…I".

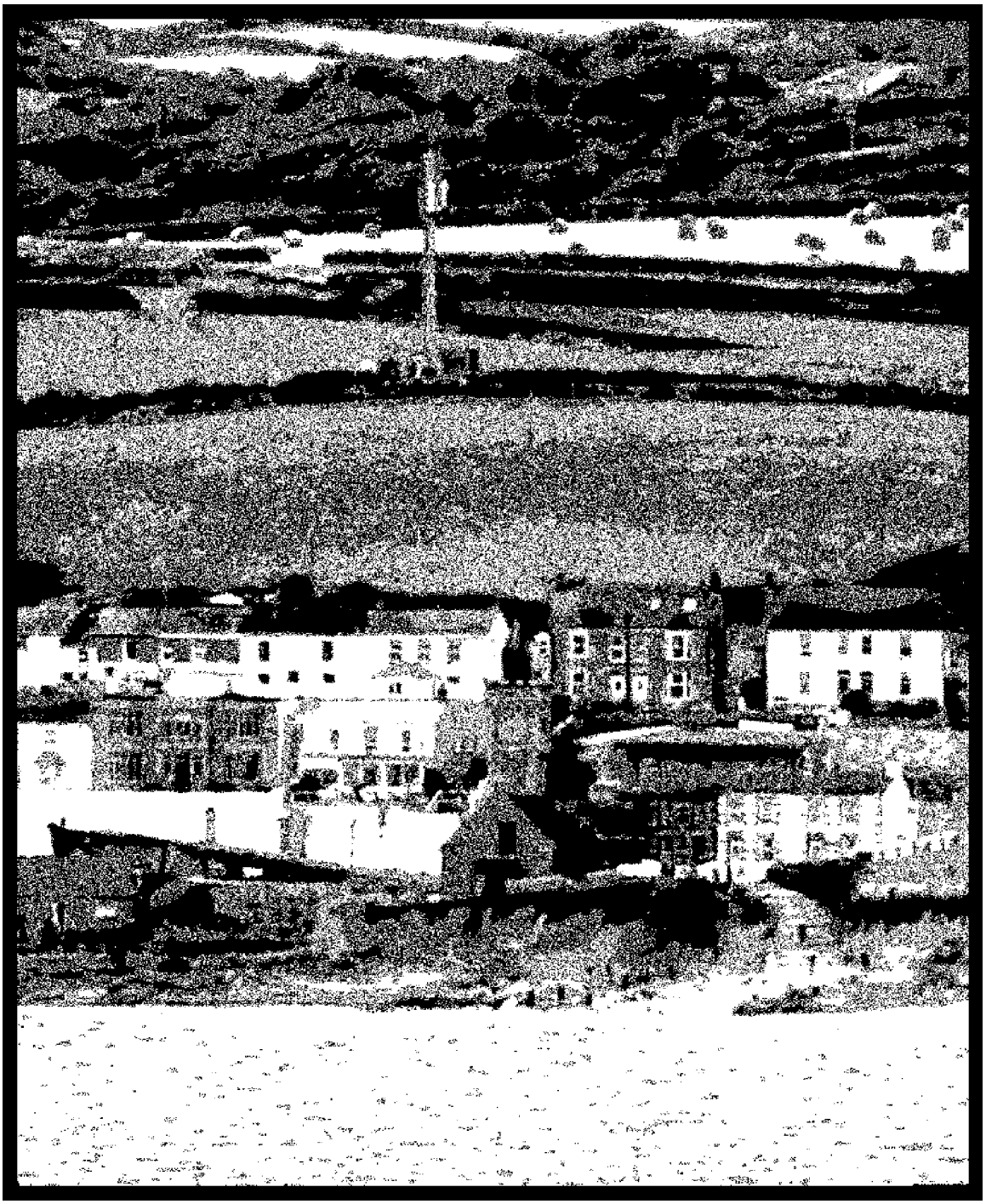
– The short bar across the G–clef is where F is located on the top line of the treble stave.

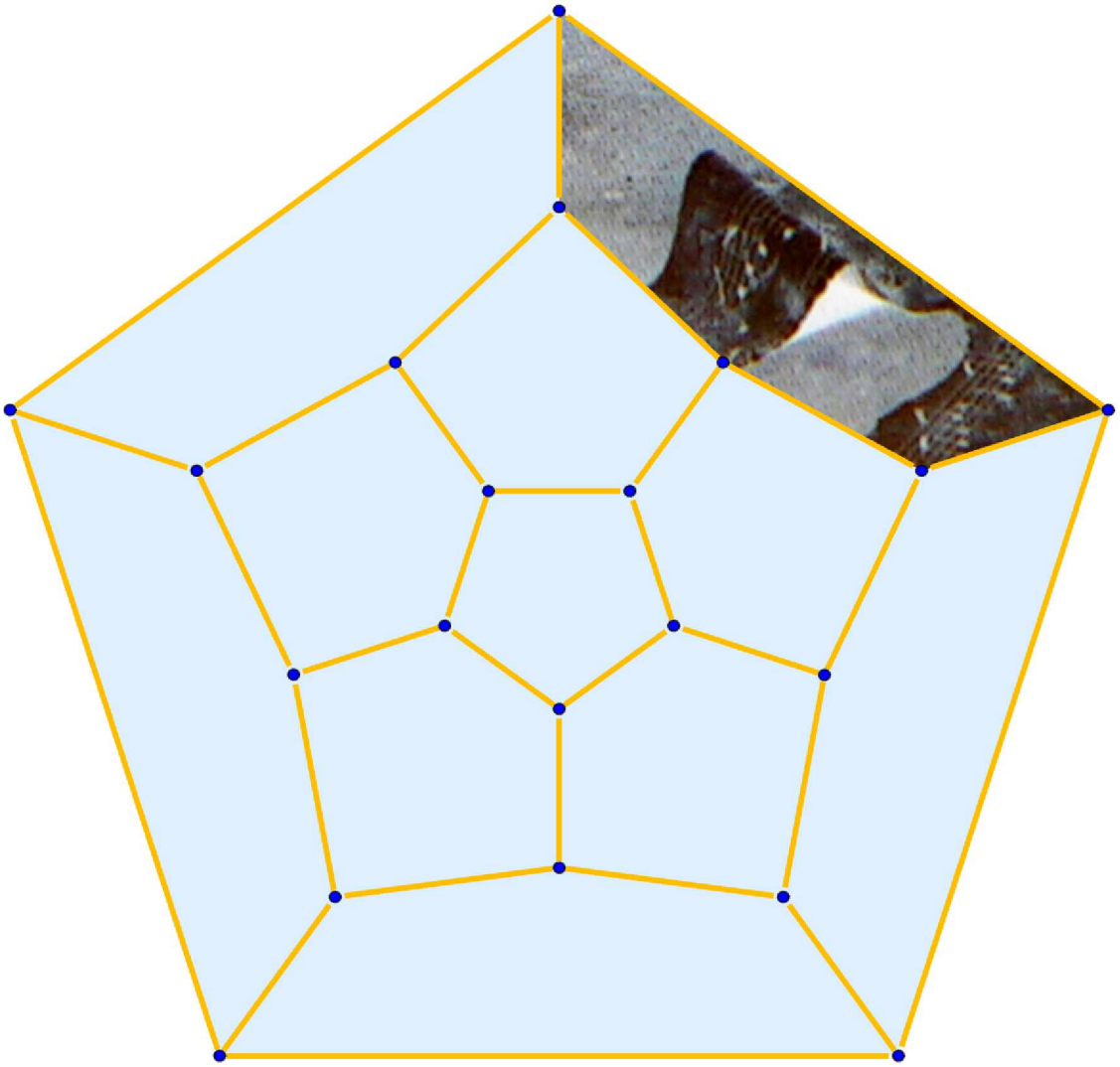
– …

Then ...



... Plover

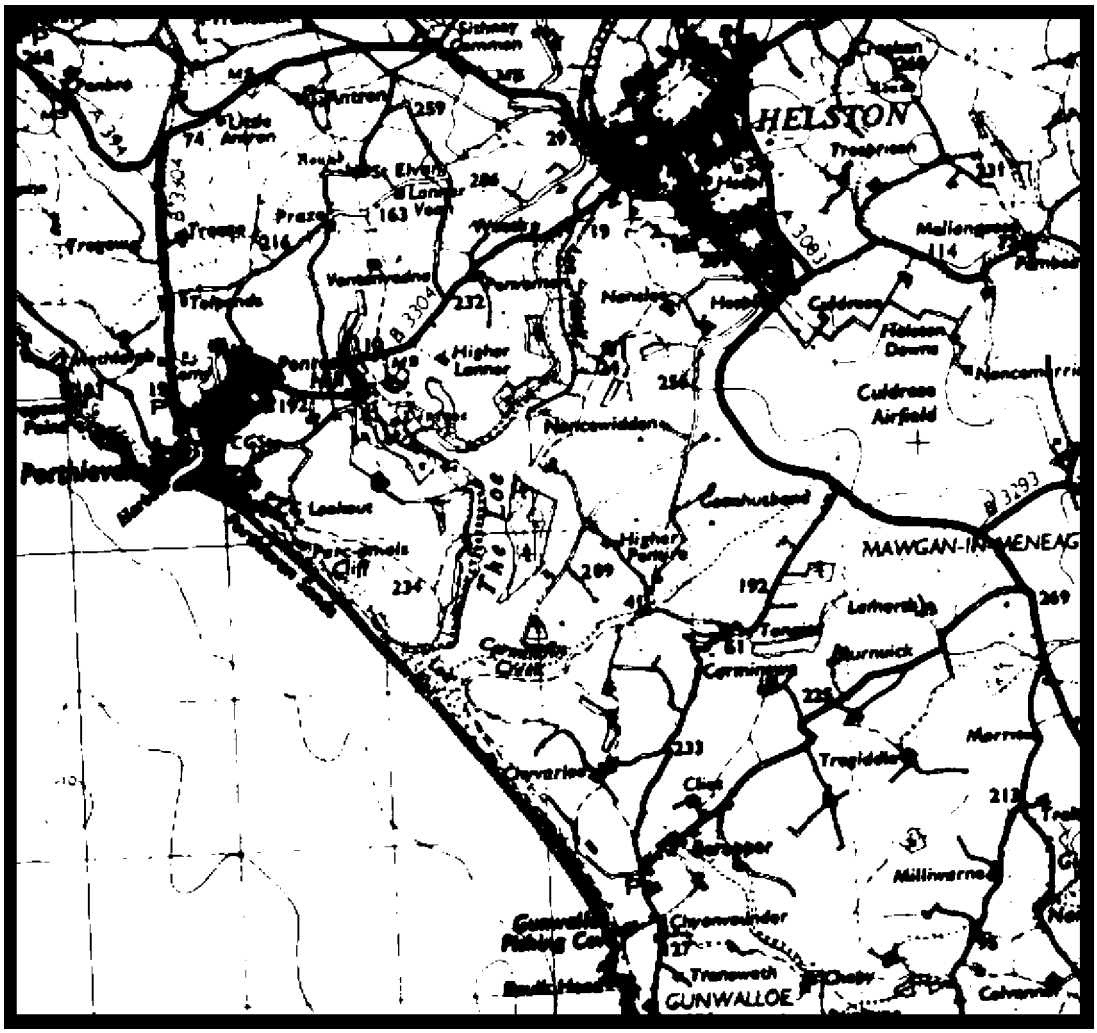




Song Of Solomon

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Porthleven … *ισάτις*



OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

Sheet Music

This is my transcription of the sheet music on the floor in the DC artwork. Firstly, I transcribed all of the visible notes and rests. I then filled in some of the half–visible notes (indicated by × noteheads) so that they harmonise correctly. Finally, I filled in the remaining gaps by inserting rests.

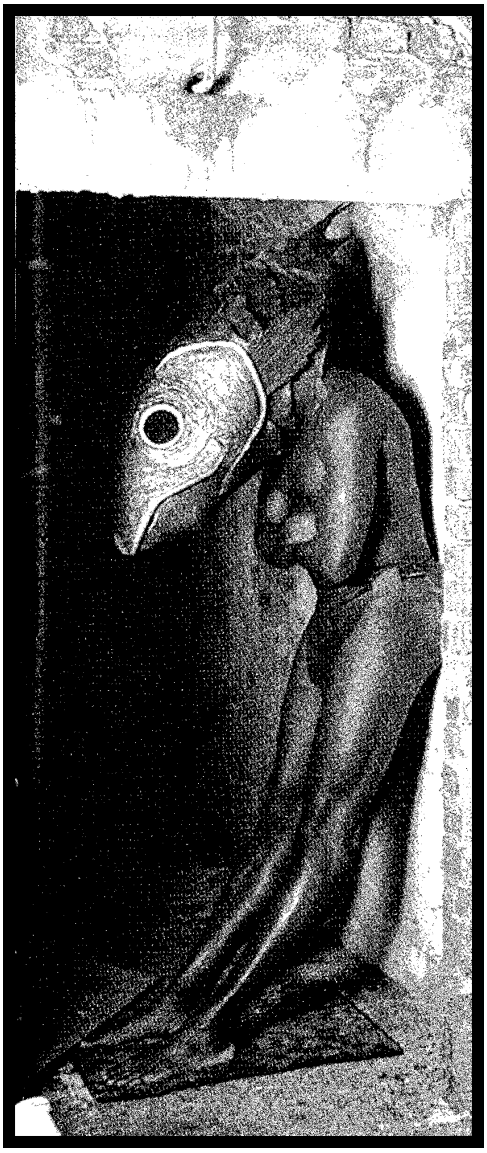
I then converted the note pitches to their corresponding digits (written above the notes) using the key–of–D conversion table D=1, E=2, F=3, G=4, A=5, B=6, C=7. Finally, and with the benefit of insight derived from other DC artworks, I collated blocks of digits (below the notes) that are suggested by this music.

Exposition …

– The images are attached to the appropriate parts of the above thumbnail of the sheet music — i.e. line 1, start and finish of line 2, and line 3.
– [52132 …] line 1: The OS coordinate of the starting point near the town corresponding to the pose adopted by Toll. The shape of the ruck in the manuscript paper at the start of the sheet music suggests where to search near the town for this location.
– [… 1336 …] start of line 2: Easting of the OS coordinate of a location in the town corresponding to the pose adopted by Marion and Gabriel.
– [… 25272 … 11462 … 132 …] end of line 2: Northings of the OS coordinates of waypoints along a route. The last waypoint has only the 3 least significant digits of its OS northing given.
– [… 36 … 64 … 14] line 3: A set of OS spot–heights marked along a road, where the spot–heights with a 7 in them are omitted. The final pair of spot–heights bracket the target location.

Notes

Toll's stance in the alcove:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Stance: shape of Porthleven harbour on the OS map.

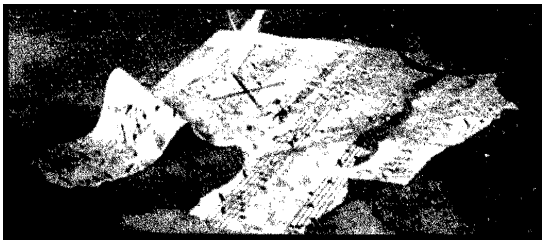
– Leaky pipe above the alcove: the stream marked on the OS map that goes underground before entering Porthleven harbour.

– Standing on a Persian rug: the phrase "Persian rug" has initial letters "P R", which represents the OS map legend "Pier" (i.e. "P[ie]R") at the mouth of Porthleven harbor.

– Right toes are underneath the front of a monitor: the phrase "front of monitor" is a cryptic–crossword style of clue for the first few letters of the word "monitor", which is "Mon".

– "Mon" is the OS map legend printed next to the location SW62318,25807 of a monument north–west of the mouth of Porthleven harbor.

Shape of sheet music on the floor:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– The "bite" into the lefthand side of the paper is Porthleven harbour.

– The ruck in the paper is the hill to the north of Porthleven harbour.

Notes

Marion's and Gabriel's stance:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Marion and Gabriel are cheek–by–jowl: two parallel rows of houses in close back–to–back proximity.

– Marion's shoulder lion: gap between lion's teeth => British Lion Films, Terry–Thomas (actor/comedian).

– Marion's curved arm: curve going around the sharp corner between the two parallel roads above.

– Marion's "10"–shaped fingers: "10" = "X" => "X marks the spot".

– Gabriel's top–hat: "top hat" = "at top".

Gabriel's main wing bones:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

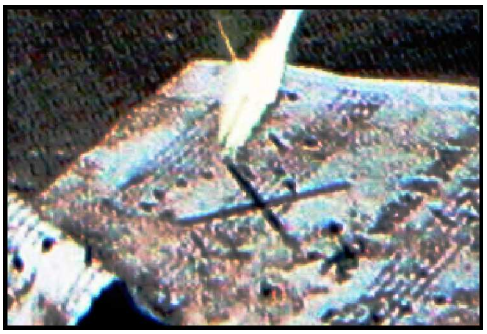
– Upper arm: road ⌗1.

– Lower arm (radius and ulna): road ⌗2 and road ⌗3.

– Wrist: junction between road ⌗2 and road ⌗3.

– Index finger: road ⌗4.

Sword and cut in pillar.



– Sword tip: swings past "X" on the sheet music.

– Sword blade: defines a line that points to Gabriel's wing wrist.

– Cut in pillar: defines a line that points to Gabriel's wing wrist, and also to the tops of the spiky branches leaning against the wall.

Notes (… Coda)

Spiky branches leaning against wall:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

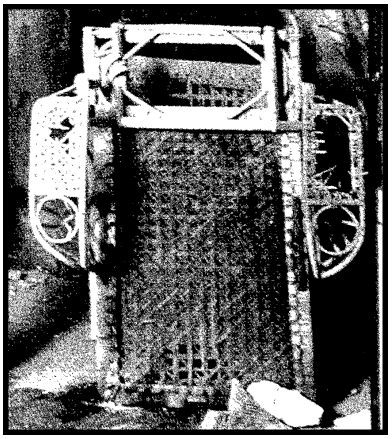
Looks like barbed wire.

Rolls of linoleum on floor:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Shaped like a pair of binoculars.

Chair:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

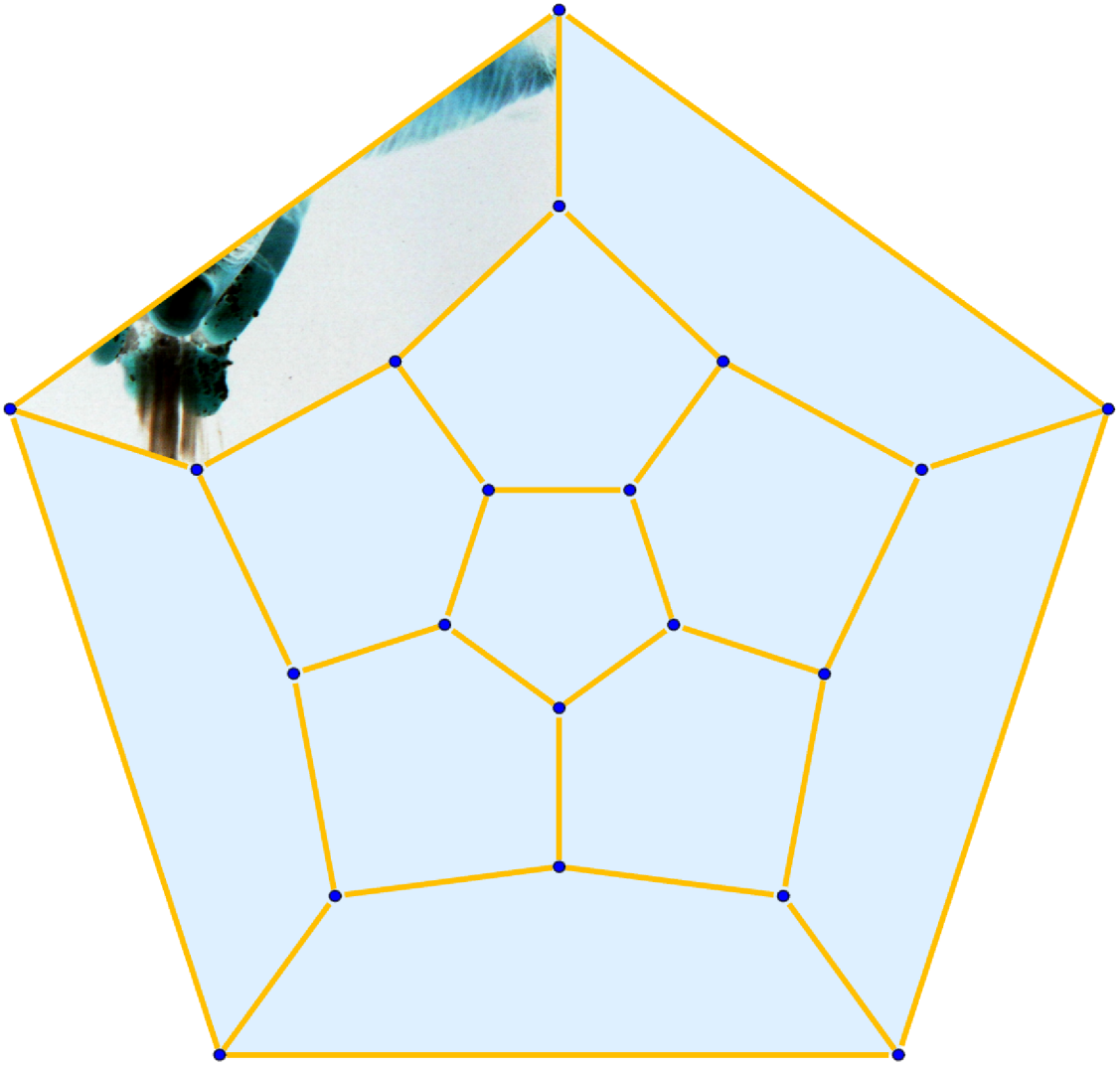
"chair" = "c hair" => "see + hear".

Caption "...and sign it with a kiss.":

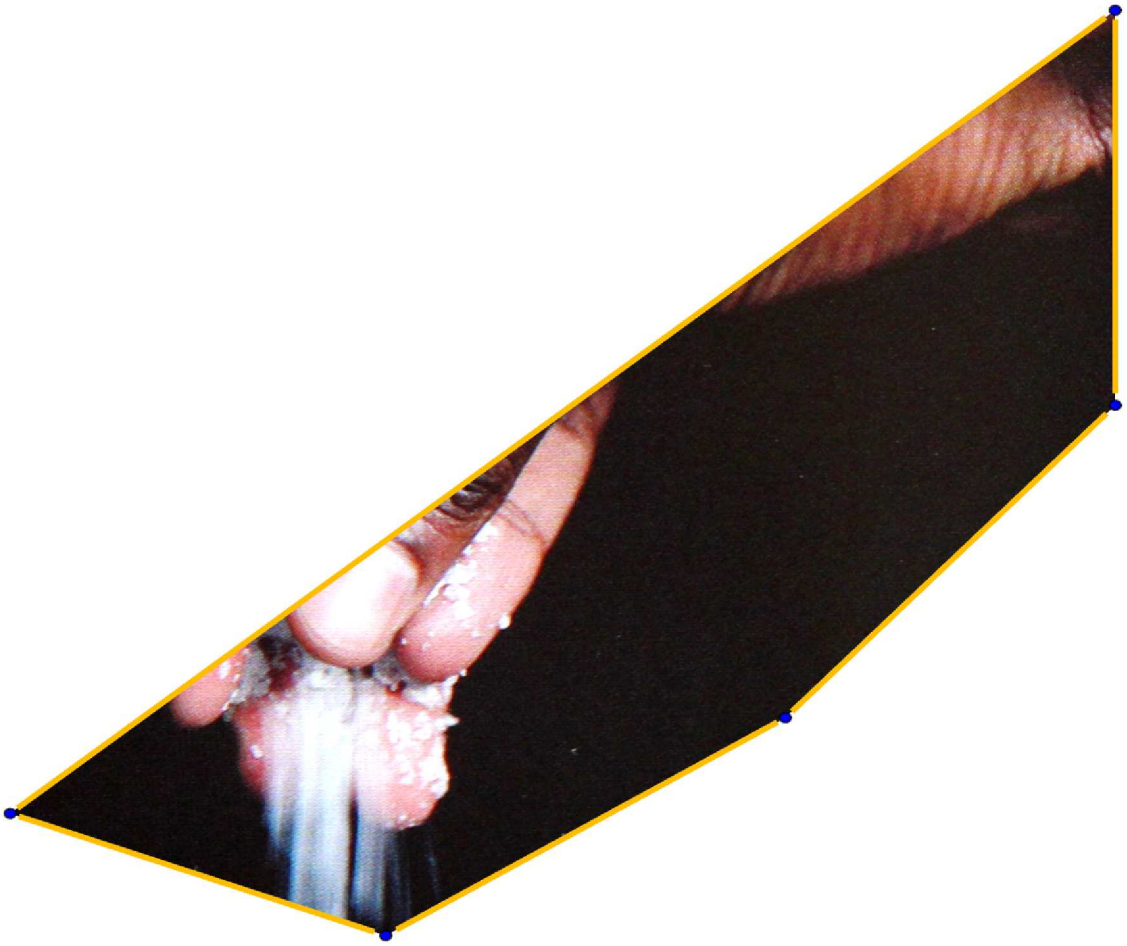
Word lengths (including "…"): 6 4 2 4 1 4 => …

... Coda

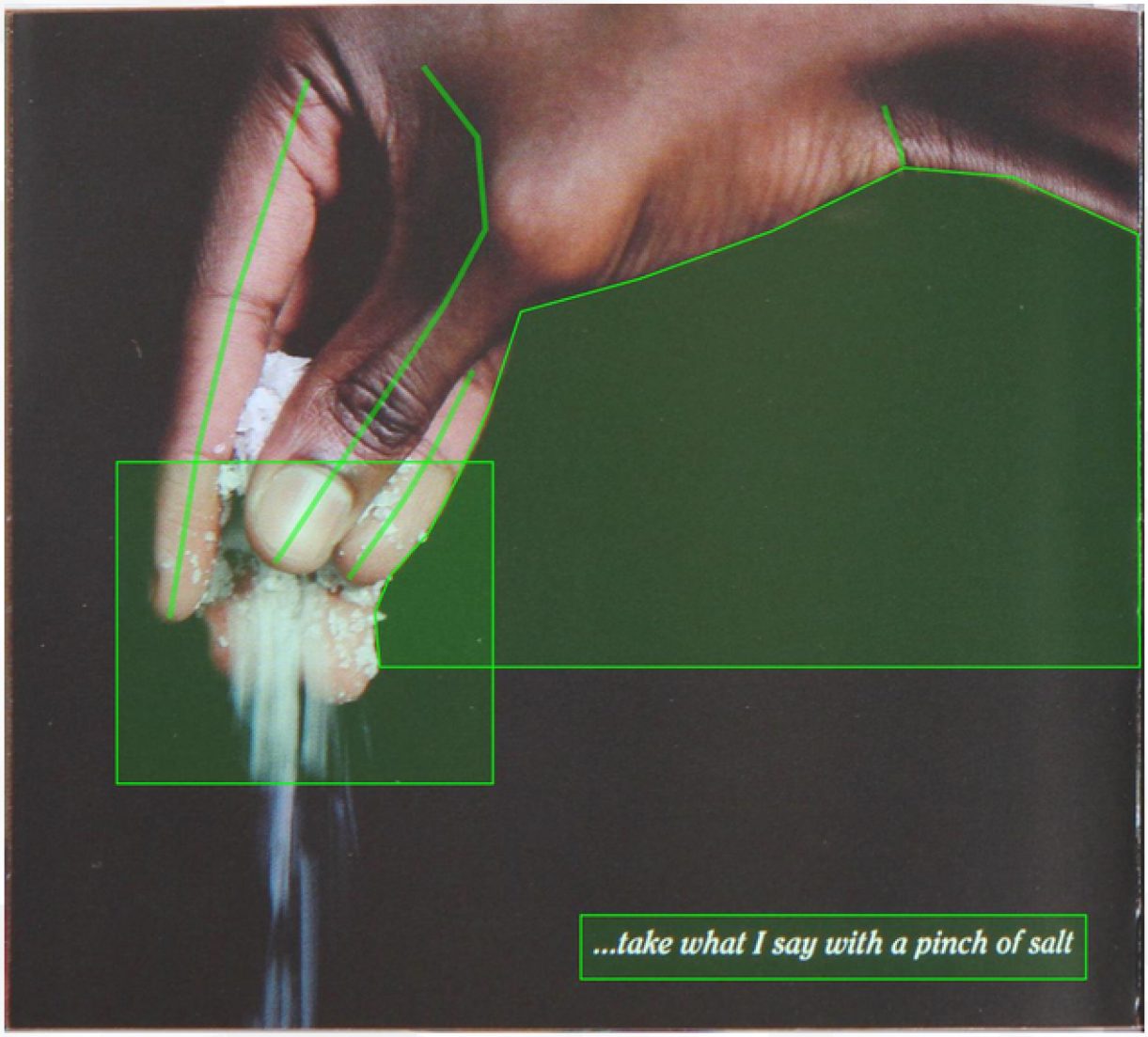
"Do not disturb the dwarves!"



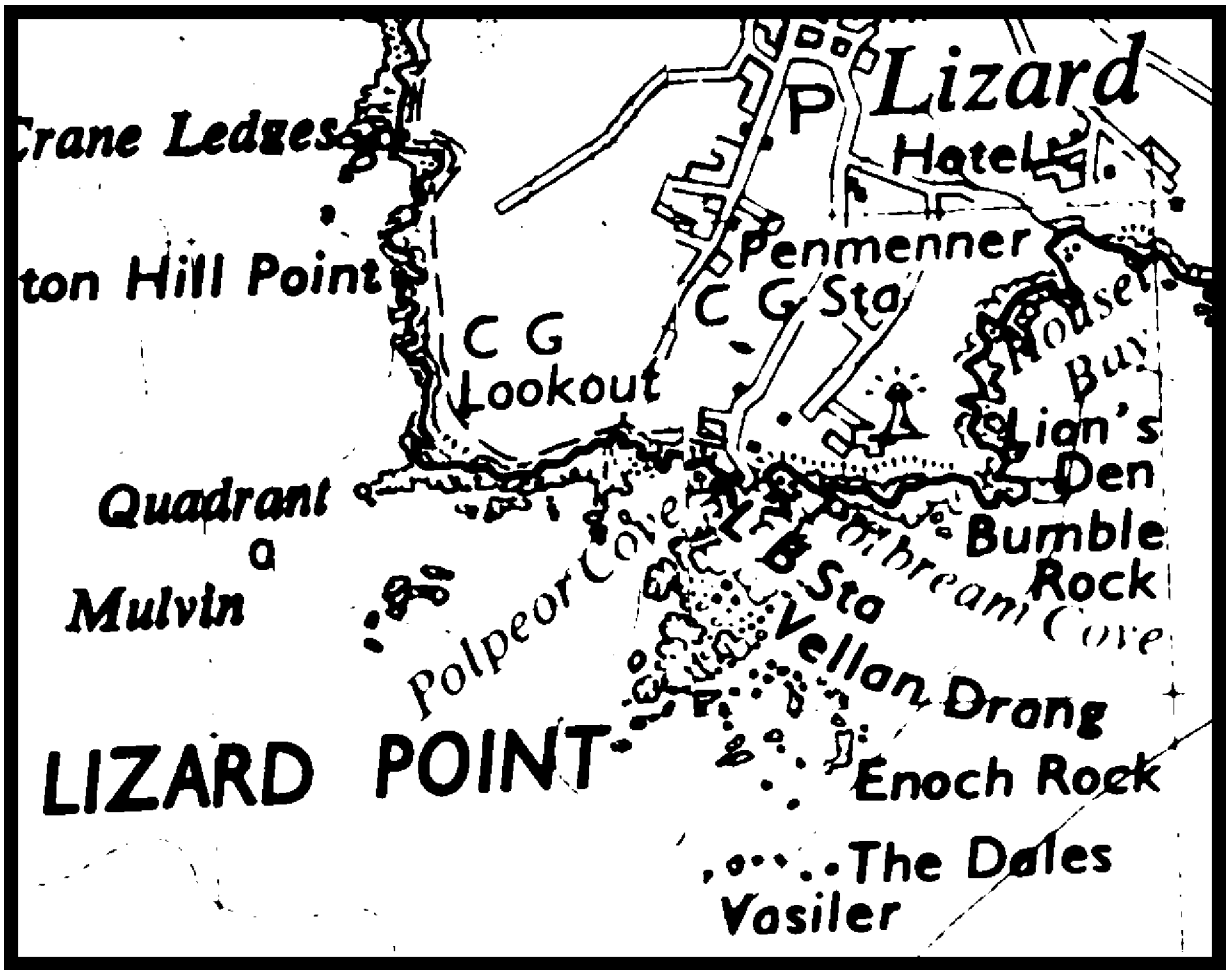
Lily



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).



Lizard Point

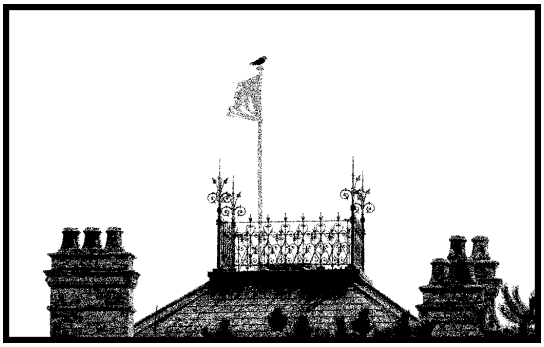


OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

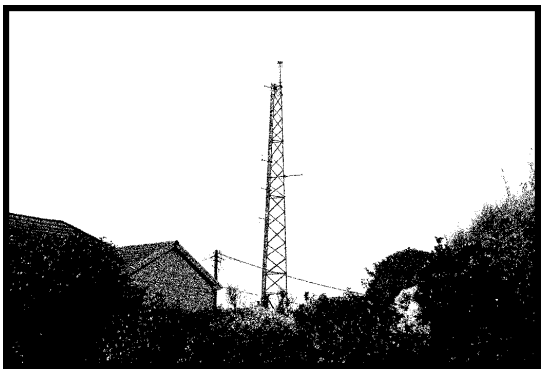
Sinister

Going south from Lizard along Penmenner Road. The lie of the land to the east drops away as you progress along this road, so a panoramic view appears to the east.

Park–an–Castle. This impressively large house is located to the east of Penmenner Road, and it stands prominently in the middle of the surrounding fields.

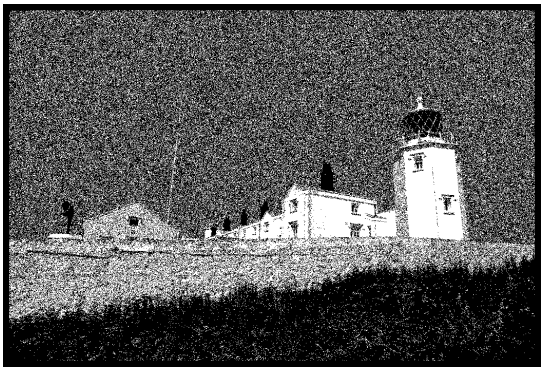


House at the far southern end of Penmenner Road, where you have to walk along a track to go any further south towards Lizard Point.



Aerial near the house above.

Dexter



Lizard Lighthouse. This can ve toured by walking along the coastal path from Lizard Point, or by going south from Lizard along Lighthouse Road and then along the front drive-way of the lighthouse.

There is no exit via the front drive-way of Lizard Lighthouse.

Housel Bay Hotel. This is the largest building in the vicinity of Lizard Point. Because of the lie of the land, it is visible from many locations.

Lloyds Signal Station close to the hotel above. This white building stands on a headland. It has a direct line–of–sight view over the sea to (and from) the southernmost location of the "Top Of The City" artwork — i.e. Toll's left foot.

Notes

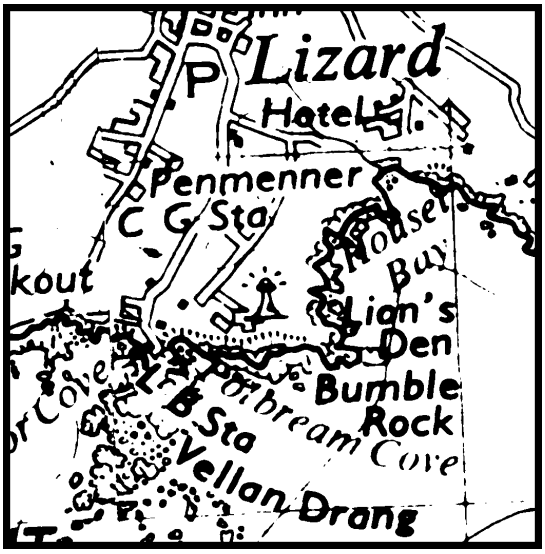
Caption "...take what I say with a pinch of salt":

– Word lengths (including "..."): 7 4 1 3 4 "a" 5 2 4.

– Substitution: 4 1 => 1 1 1 1.

– Most southerly point and its altitude: SW70101,11542 and 34 metres is given by the above digits.

Toll's hand and arm:



OS One Inch 7th Series, 1955–61 Map. Reproduced with the permission of the National Library of Scotland.

– First finger: Penmenner Road and path going south from Lizard to south–west coastal path.

– Thumb: Lighthouse Road going south from Lizard to Lizard Point & Lizard Lighthouse.

– Fouth finger (pinky): Path and lane (driveway) to Lizard Lighthouse.

– Fingers, hand, wrist curve: Coastline of Housel Bay to the north–east of Lizard Point.

Fingers sprinkling salt:

– Salt: Sodium Chloride (NaCl). Atomic numbers Na=11 and Cl=17.

– Fingers: Total number is 5.

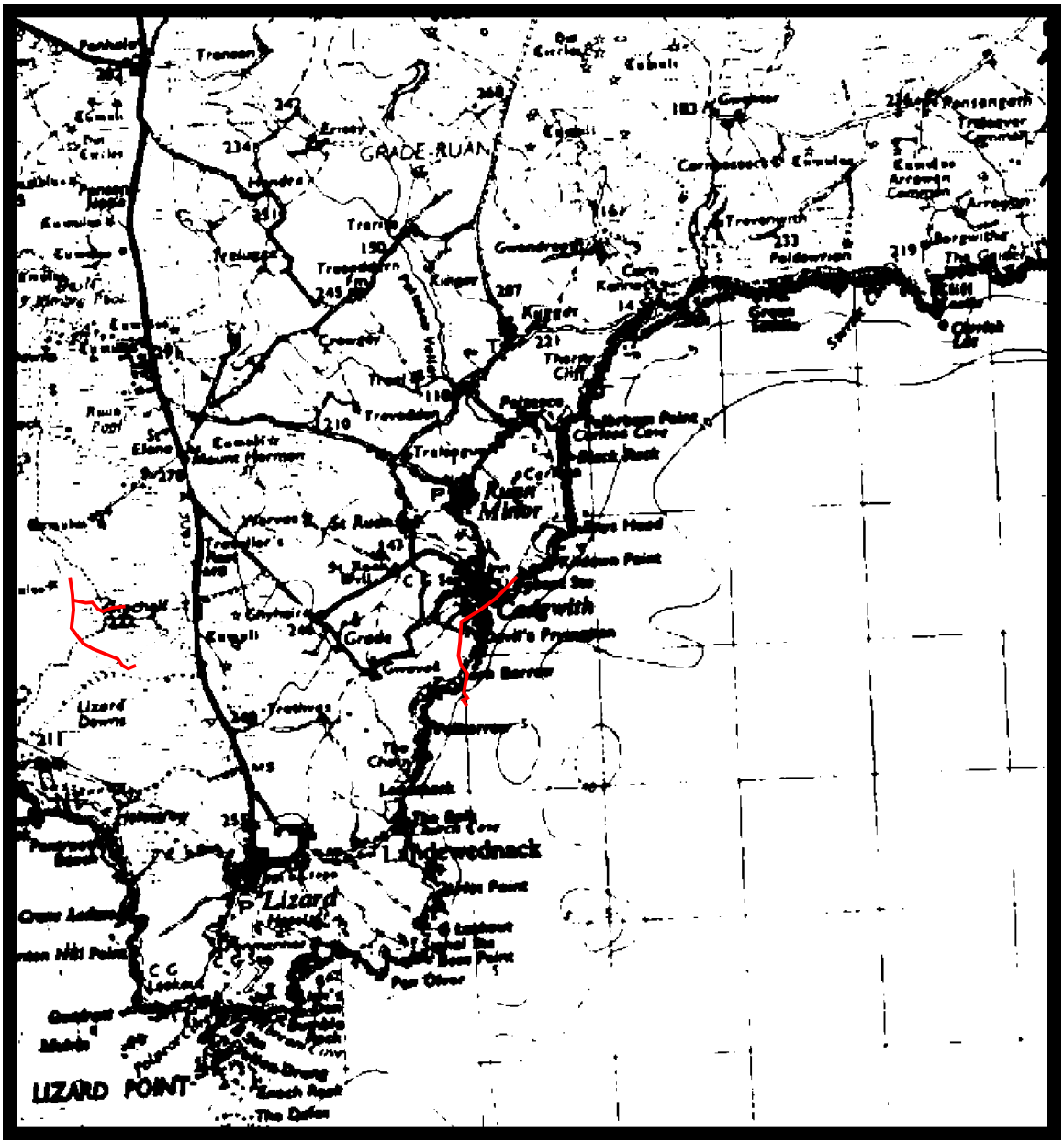
– Gather digits: {11, 17, 5}.

– Most southerly point: OS coordinate of 34 metre spot–height marker is SW70100,11542.

– 42: "sprinkling salt" creates the "luck" that generates the extra digits 4 2 needed in SW70100,11542.

https://en.wikipedia.org/wiki/Phrases_from_The_Hitchhiker%27s_Guide_to_the_Galaxy

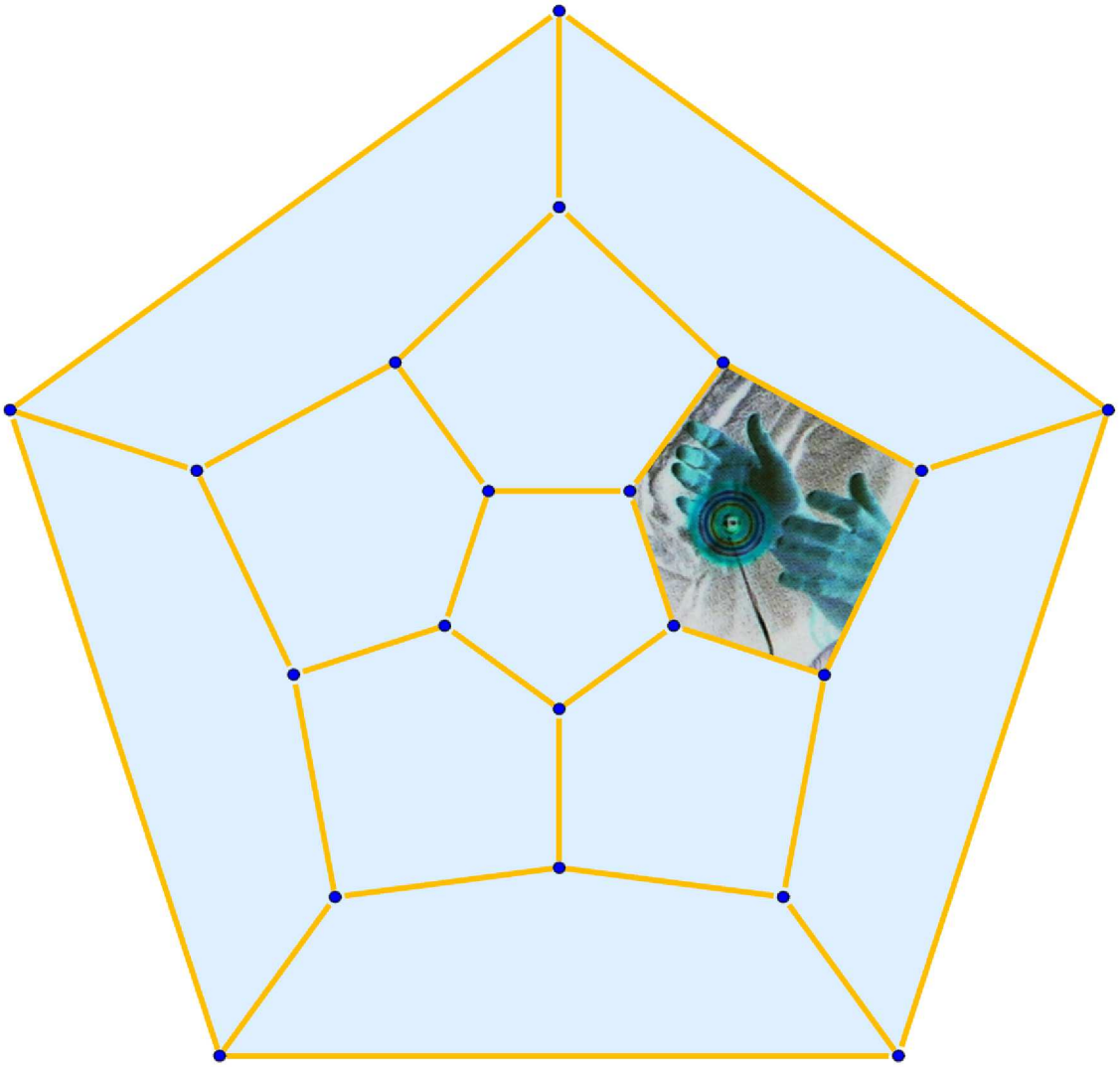
Lily's Neighbours [UPDATE: this is very out–of–date]



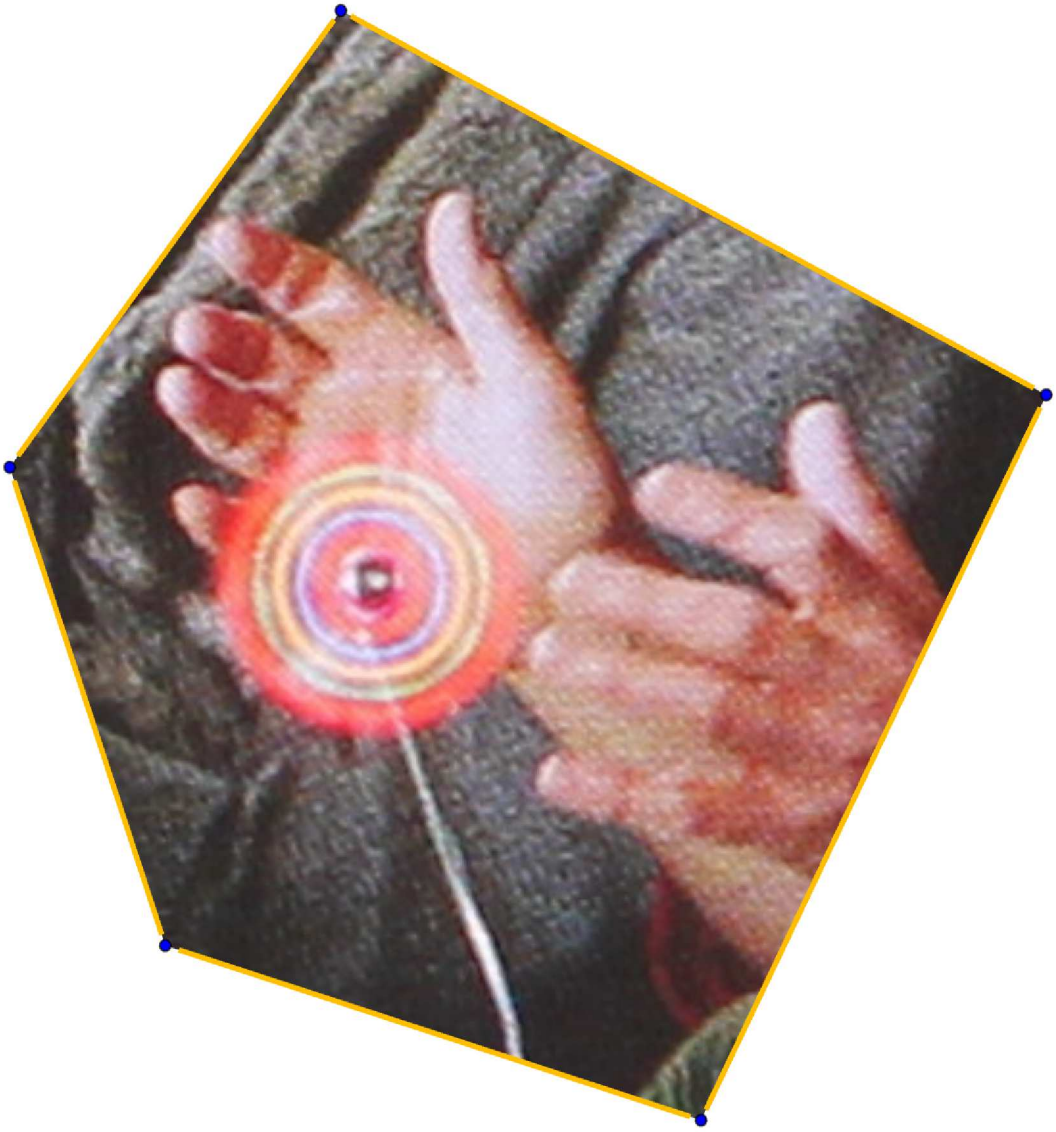
OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.

This map shows how "Lily" (bottom–left) is a neighbour of both "Top Of The City" (top–right) and "And So Is Love" (top–left), where only the nearest location in TOTC and ASIL is shown.

Although Lily is physically separated from both TOTC and ASIL, locations close to Lily are connected to TOTC by line–of–sight over the sea, and Lily is variously suggested by the angles of the feet in the ASIL artwork.

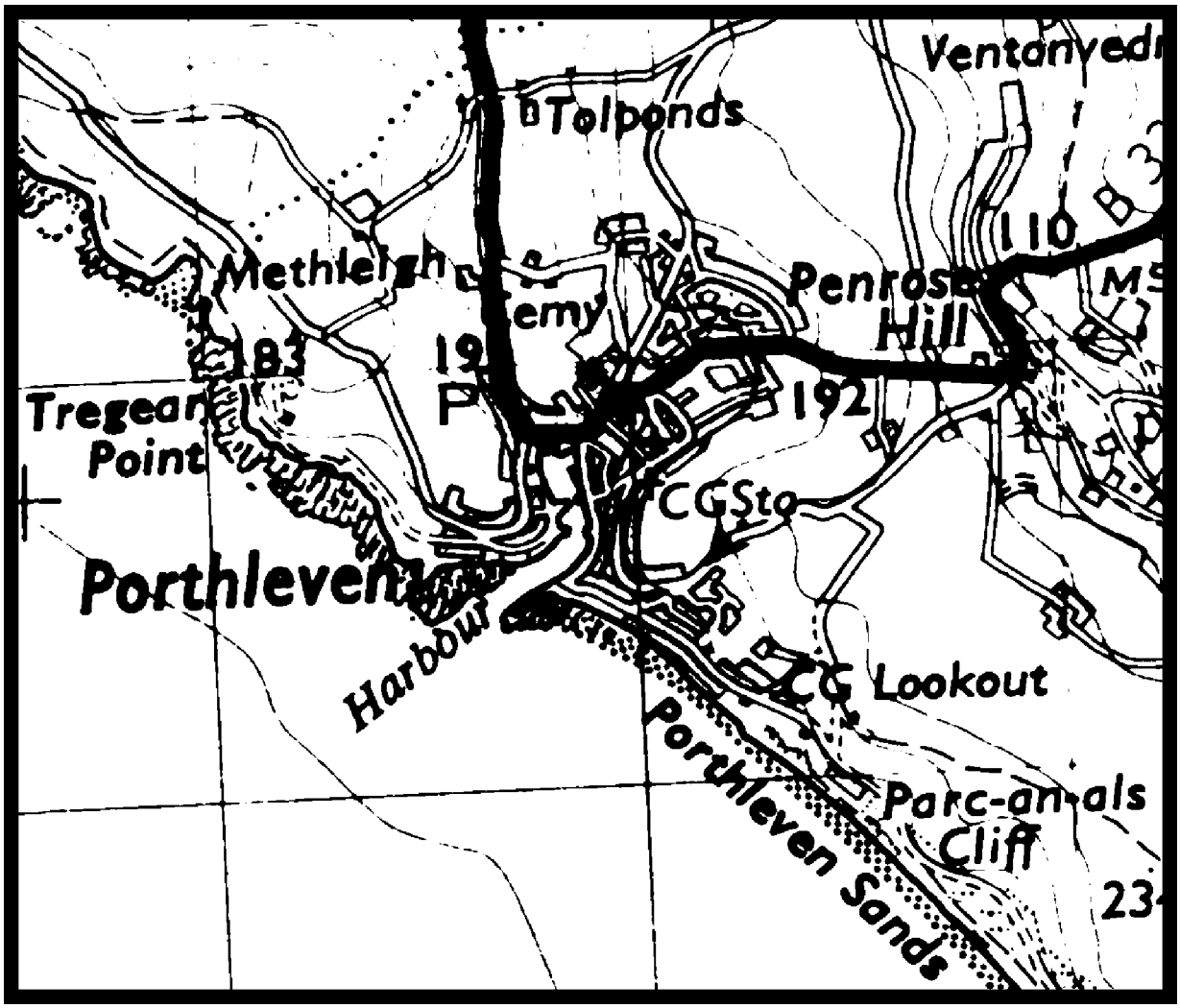


Deeper Understanding



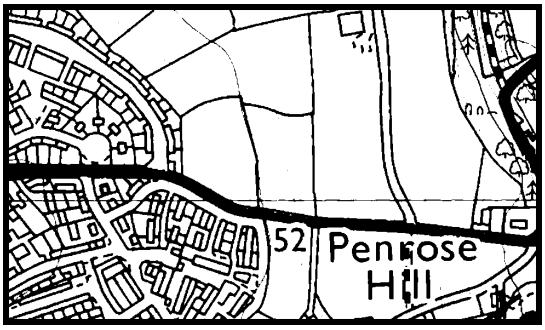
Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Porthleven



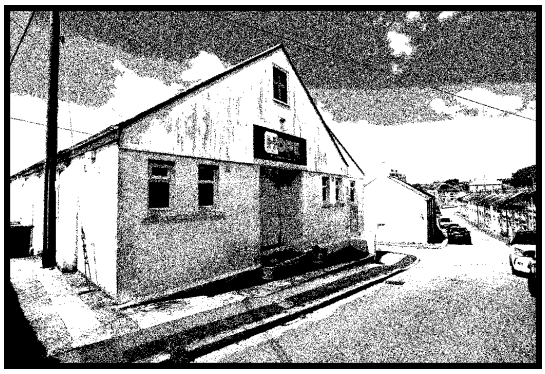
OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

Notes

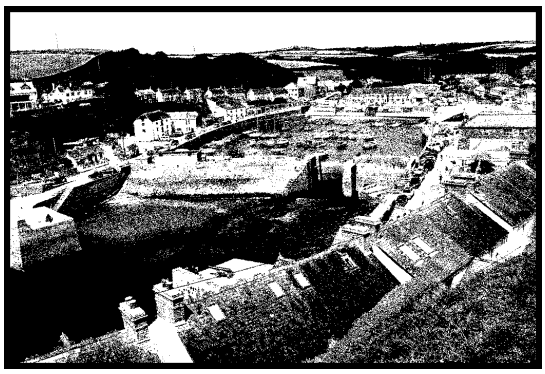


OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Map showing the area around the B3304 east of Porthleven. The amount of housing corresponds to the amount of luggage on the rack. The yellow label on the rightmost luggage corresponds to the yellow colour (in the original OS map) of the side–road at Penrose Hill.



Pentecostal church on Thomas Street. This corresponds to the bagpipes that Toll is holding, whose chanters and drones (i.e. pipes) represent the type of service that is held in a Pentecostal Church.



Porthleven harbour. The roads running along each side of the harbour correspond to (various) arms and legs.

Parc–an–als Cliff. This corresponds to the "O C" carved onto the front of the bench's armrest, because "Parc–an–als Cliff" = "P & l C" = "P–left C" = "O C".

Notes

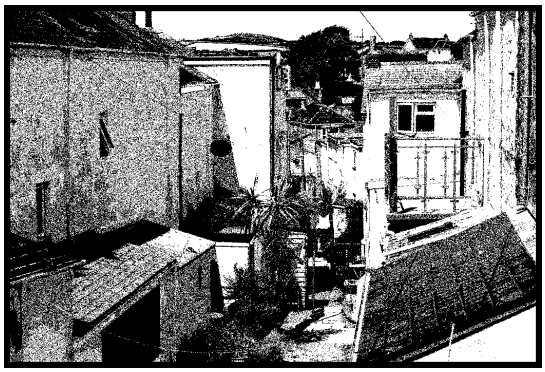
Map showing route through the Porthleven back–streets from the harbour (at the bottom–left), going anti–clockwise (via the righthand side), to the main B3304 road (at the top–right).

OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

South–eastern corner of Porthleven inner harbour. The route through the Porthleven back–streets starts behind you.

– The road leaving the harbour to the east is Salt Cellar Hill, which corresponds to Prof Need's win-klepicker shoe(s) and ankle(s).

– Salt Cellar Hill merges into Peverell Road along Prof Need's shin, which then travels up to his knee and across the base of his computer.



– The parallel roads Thomas Street and Thomas Terrace correspond to the USB cable leading from the base of his computer.

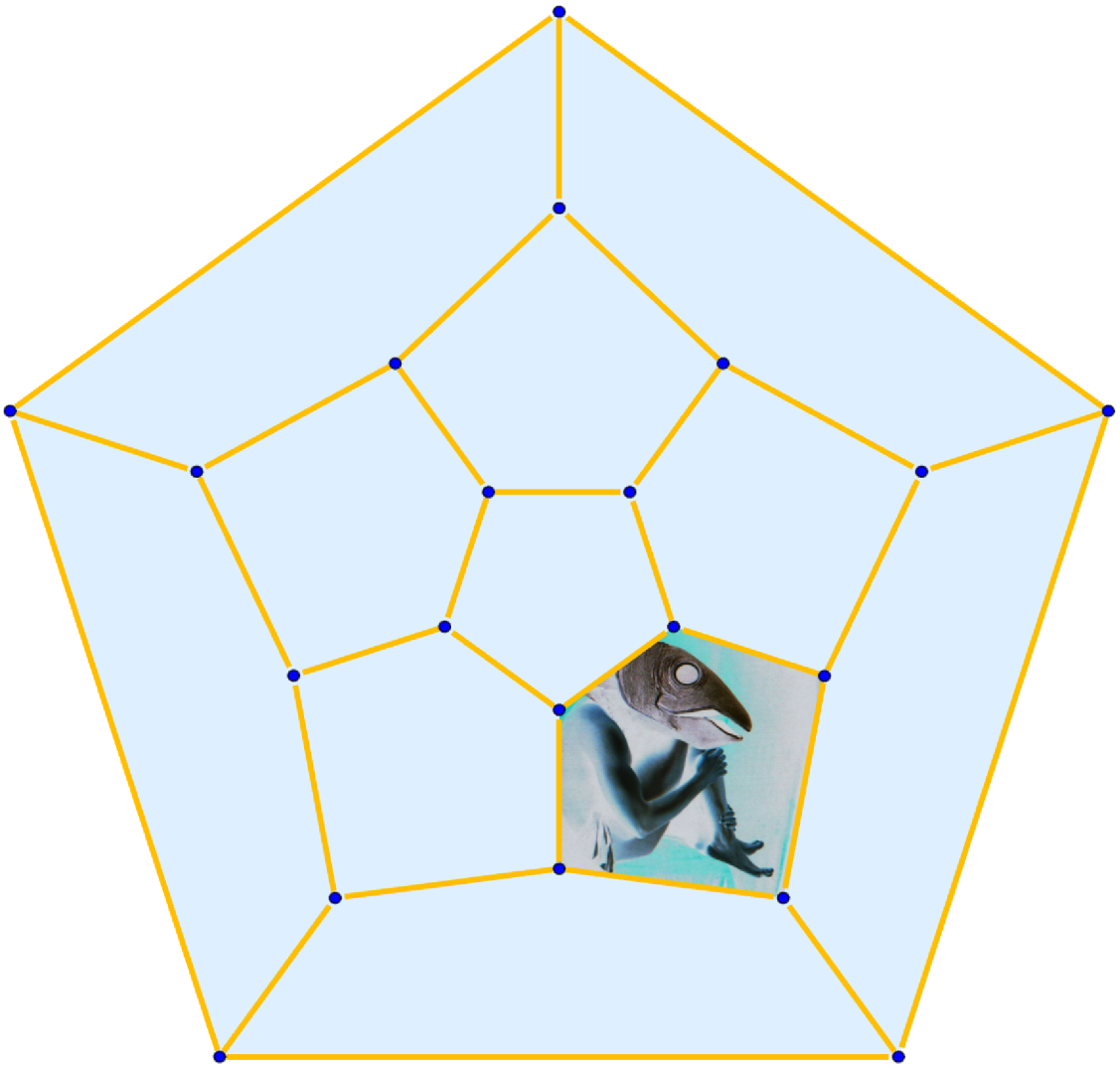
– The parallel rows of the backs of these houses correspond to Prof Need's fingers.

The Red Shoes

There is no DC artwork for this song. KT must have a good reason for this, which is probably because the cover artwork of her “The Red Shoes” album (1993) is actually a map corresponding to the same region as the DC artwork for “Lily” .

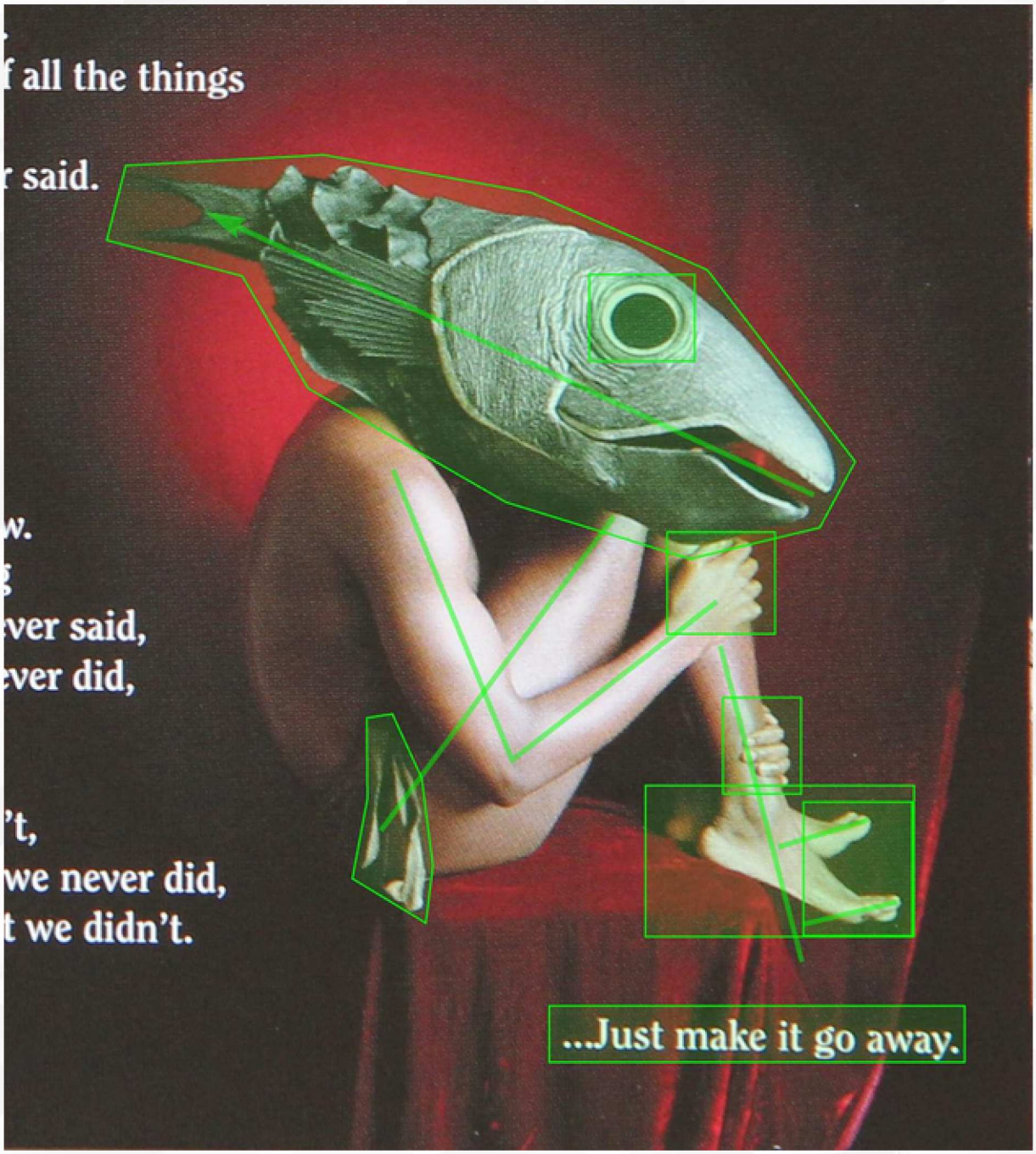
Here is a clue to get started with the cover artwork of TRS (see below): The arch of sea spray — this sounds like “sees pray”, which in turn sounds like “Cs pray” — at the centre-right of the artwork lands on the diagonal brightness edge (this represents the line of a road) at the location of a church (The Church of England).

Adapted from "The Red Shoes" album artwork (Kate Bush, 1993).

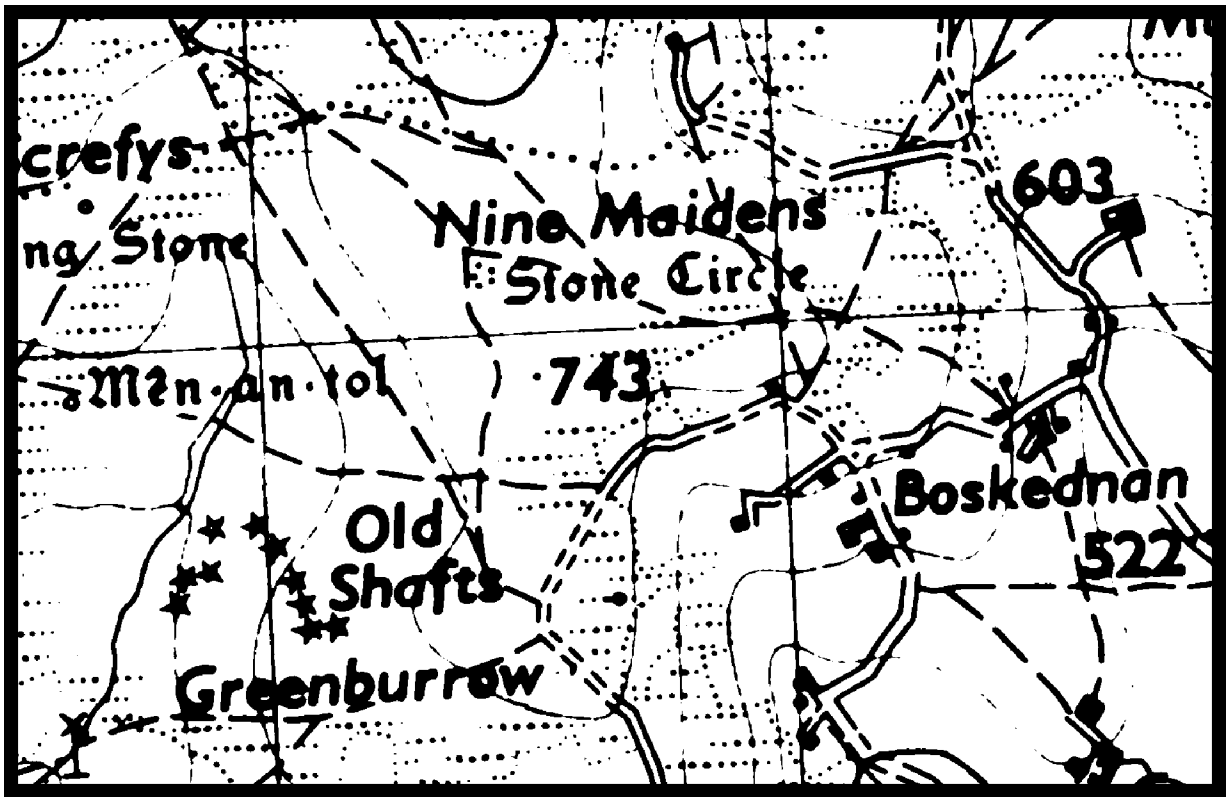


This Woman's Work

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

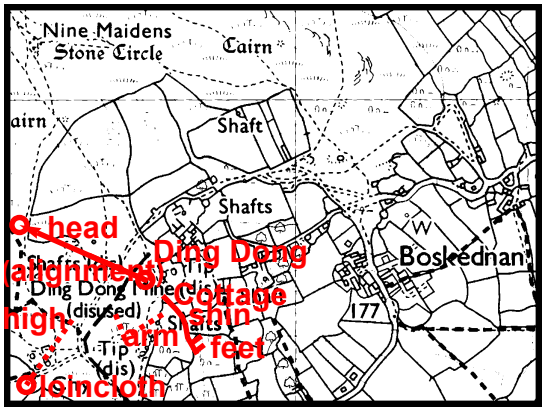


Ding Dong Mine



OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

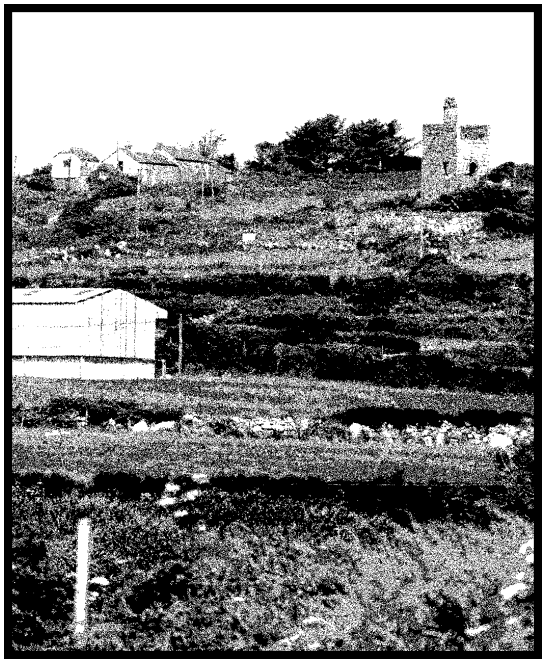
Boskednan Cottage



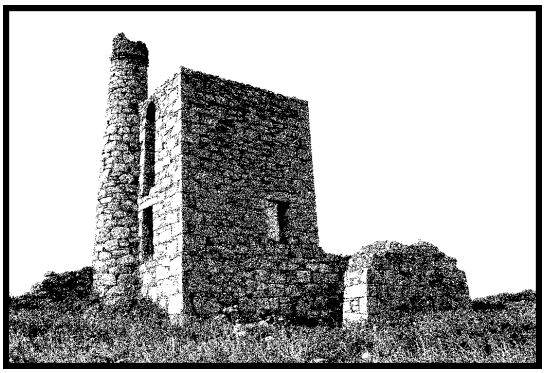
The DC artwork, showing Toll in a foetal type of position defines a set of lines and angles that appear in the area around Ding Dong Cottage at SW4397,3488.

OS 1:25,000 Explorer Map.

© Crown Copyright. Reproduced by permission of Ordnance Survey.



Ding Dong Cottage (on the left of the skyline) viewed from the valley approaching Boskednan from the south.

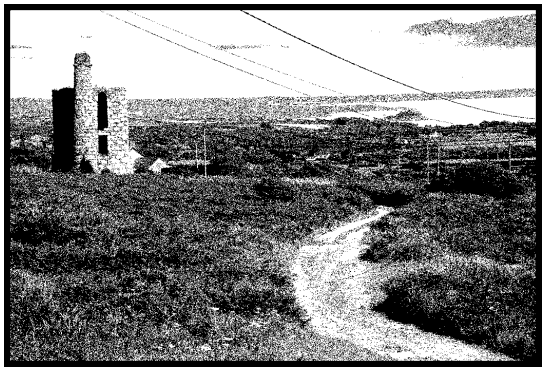


https://www.cornwalls.co.uk/photos/ding–dong–engine–house.htm

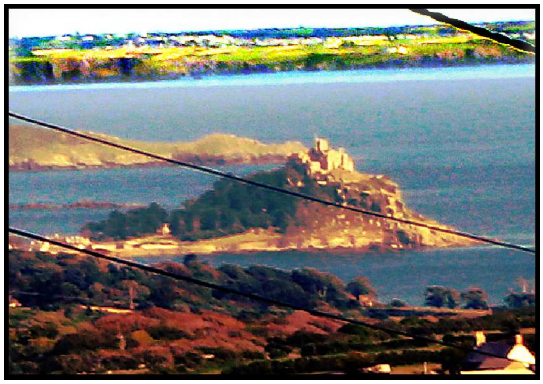
Ding Dong Mine engine house.

Escher Labyrinth

The Loft at Ding Dong Cottage (at SW43981,34872). This is a 3–dimensonal Escher–like maze of rooms, connected by a flight of stairs and a ladder.

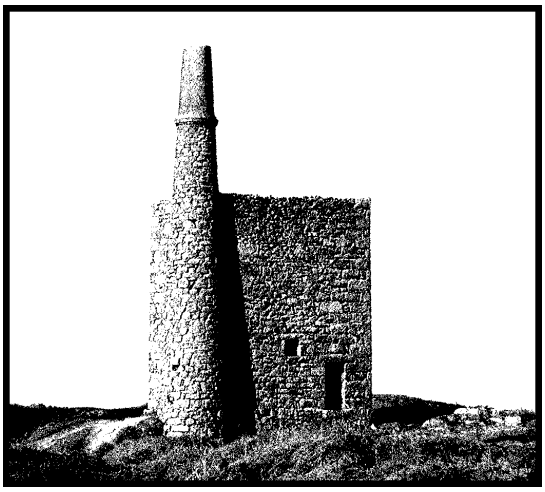


Boskednan track viewed from the highest window of The Loft above. This includes a long–distance view of St Michael's Mount and a far–distance view of the Lizard Peninsula.

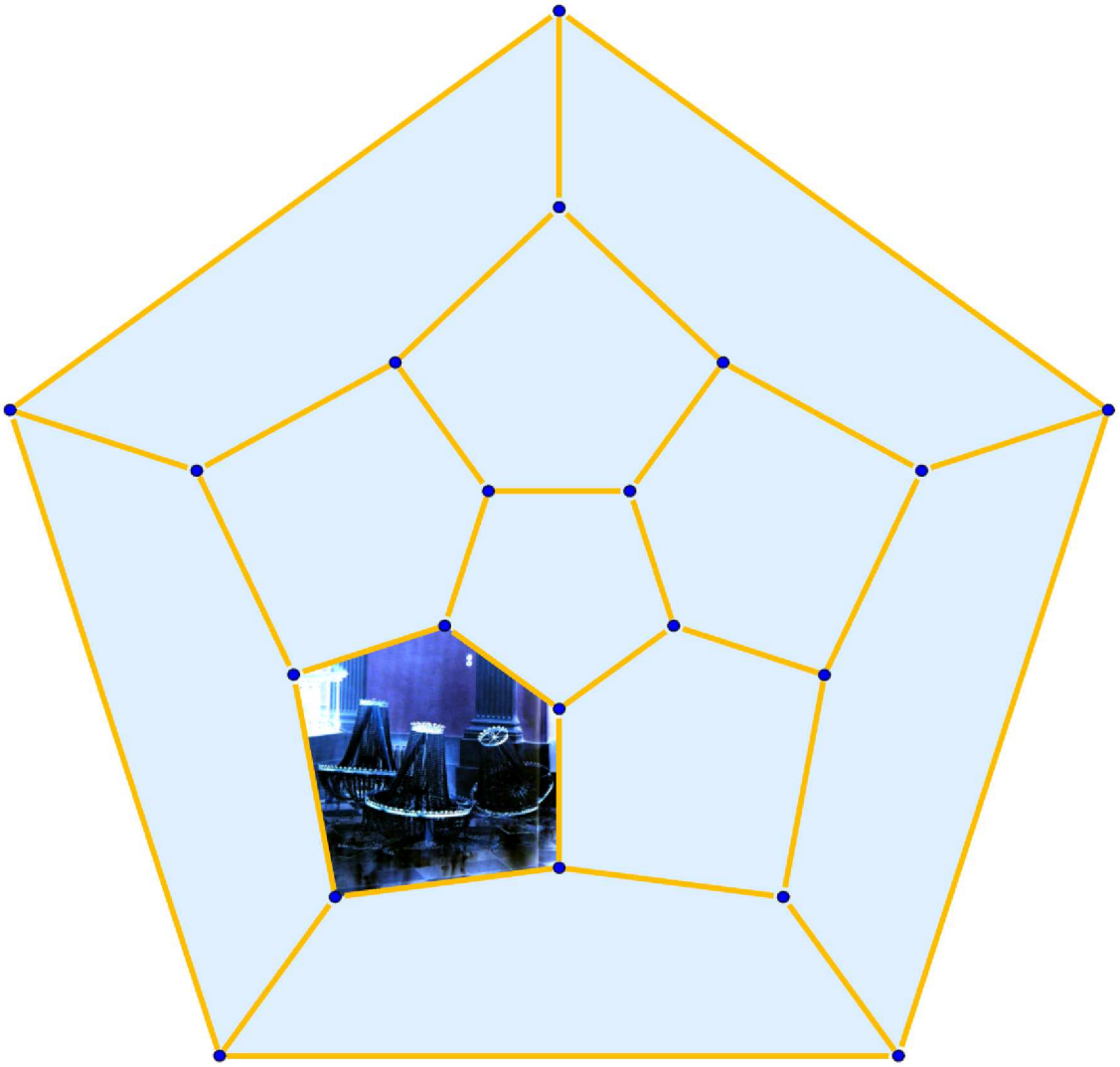


Zoomed and colourised view of St Michael's Mount. The built–up area in the far distance — this about 30km away from Ding Dong Cottage — is Mullion which is on the Lizard Peninsula.

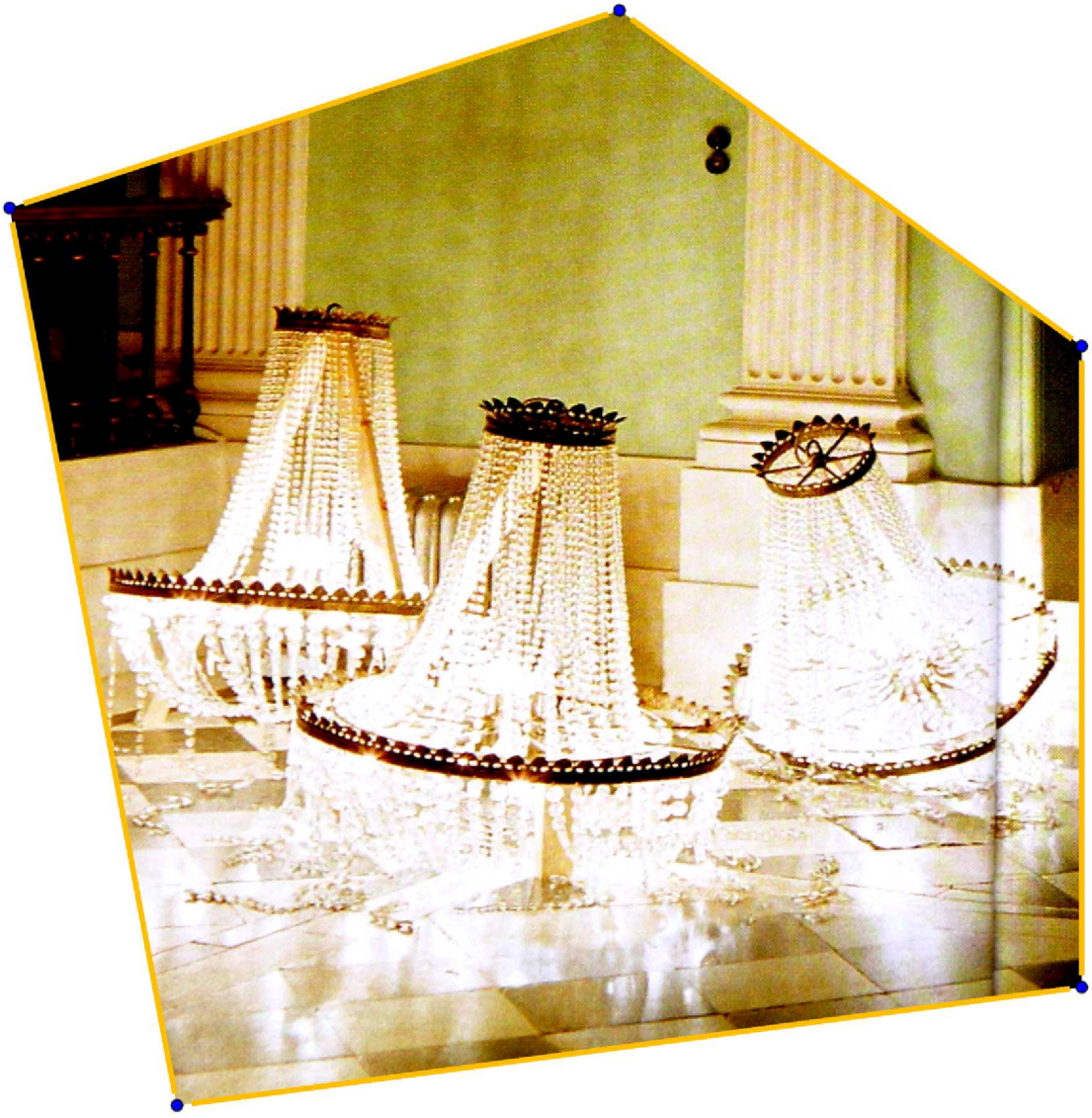
Notes

Caption "...Just make it go away":	– Word lengths (including "..."): 7 4 2 2 4. – Split: 7 4 and 2 2 4. – "Nine Maidens (Stone Circle)" has word lengths 4 7 and altitude 224 metres.
 https://en.wikipedia.org/wiki/Boskednan_stone_circle	Nine Maidens Stone Circle at SW43415,35125.
 https://en.wikipedia.org/wiki/Ding_Dong_mines	Greenburrow Engine House at SW43444,34415 in the Ding Dong Mine complex.
 https://en.wikipedia.org/wiki/Mên–an–Tol	Mên–an–tol at SW42645,34943. Its precise location is not marked on the OS map.

Littoral Zone

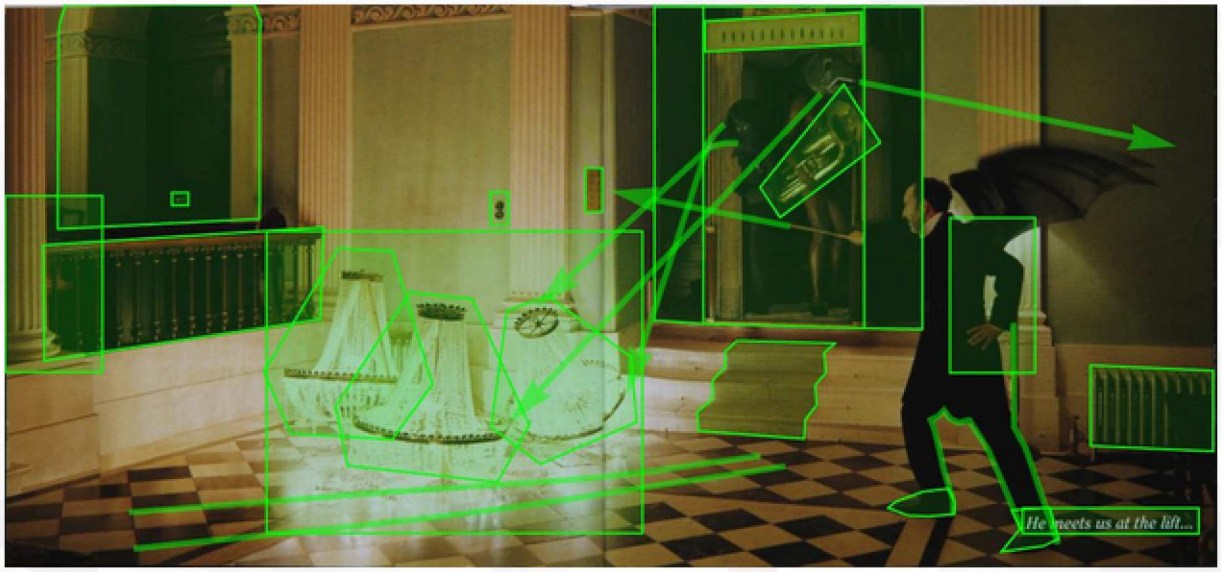


Moments Of Pleasure

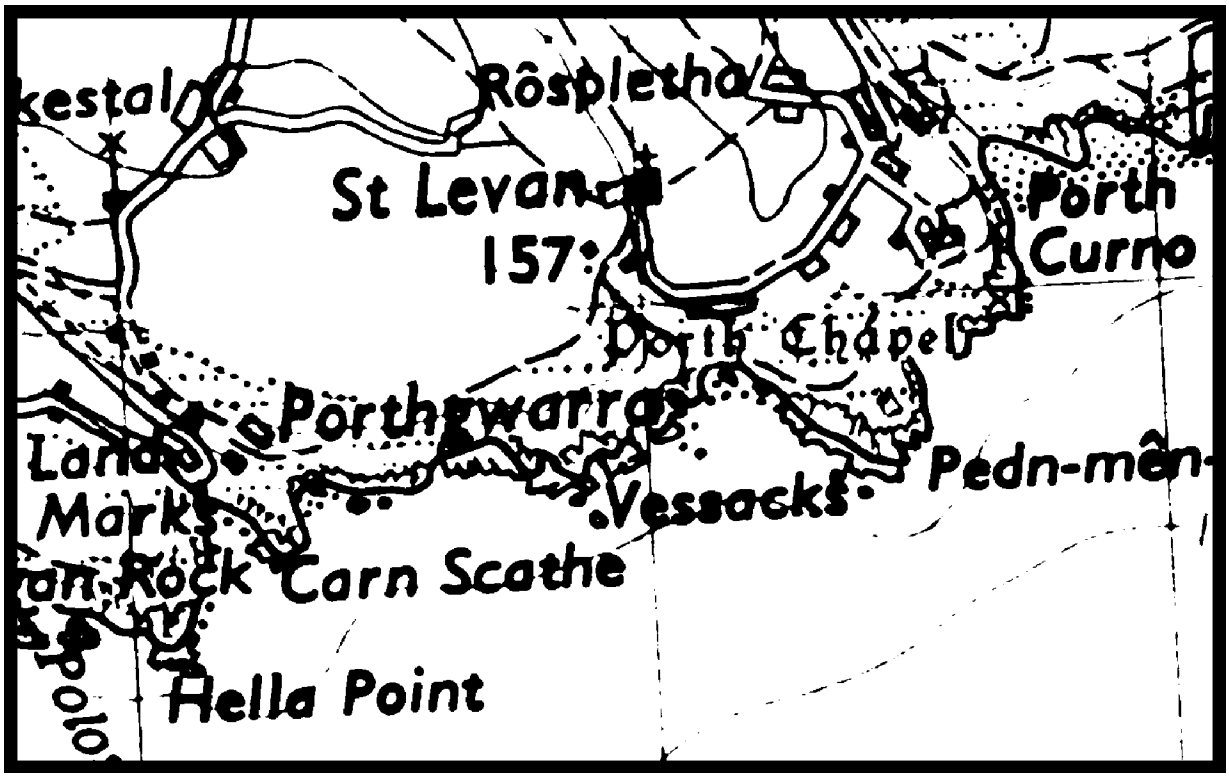


Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Porthgwarra … St Levan Church … Rôspletha



Porthgwarra … St Levan Church …

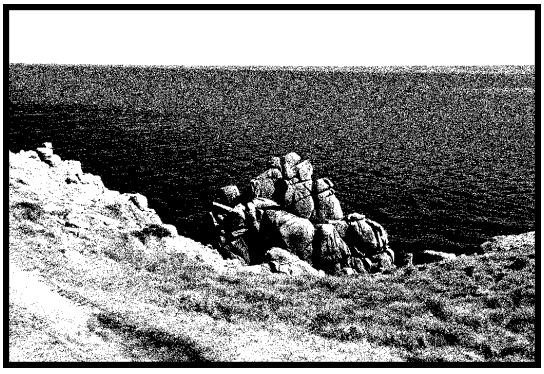


OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

From The Far South–West …

Lane approaching Porthgwarra. In the distance the headland Carn Scathe is on the left and Hella Point is on the right, and Porthgwarra is hidden behind the trees in the valley between them.

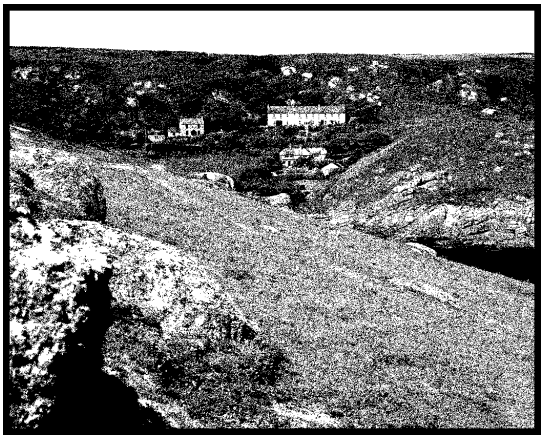
Carn Scathe with Porthgwarra Cove (partially visible) viewed from Hella Point. That's enough … now to business …



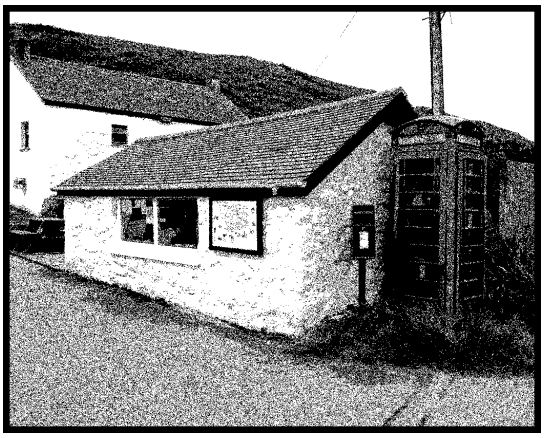
Rock promontory at Hella Point. This is the (inaccessible by path) most southerly point on the West Penwith peninsula.

Hella Point. This is the (accessible by path) most southerly point on the West Penwith peninsula, so it is analogous to the most southerly point (Lizard Point) on the Lizard Peninsula.

… Around The Coast …



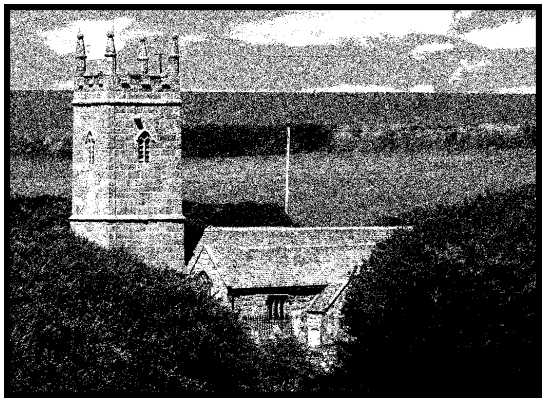
Porthgwarra viewed from Hella Point. Standing by the rocks at Hella Point, several houses in Porthgwarra can be seen to the north–east.
https://en.wikipedia.org/wiki/Porthgwarra



Porthgwarra Cove Cafe. Despite being a tiny hamlet, Porthgwarra has a very good cafe.

Porthgwarra viewed from Carn Scathe. Porthgwarra lies in a valley between the headlands Hella Point and Carn Scathe. These bulky land masses restrict Porthgwarra's morning and evening sunlight.

… On To The Church …



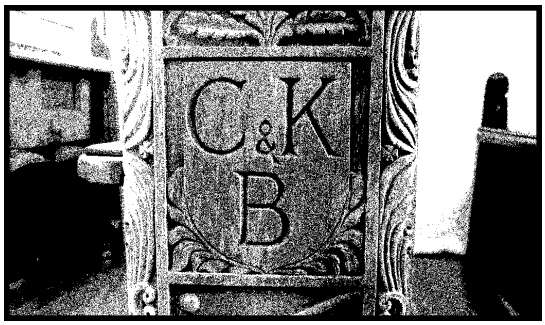
St Levan Church (at SW38028,22212) viewed from Carn Barges approaching from the west. The "sock" in the DC artwork is located around here.

https://en.wikipedia.org/wiki/St_Levan%27s_Church,_St_Levan

Entrance to St Levan Church. It sounds as if there is something going on in there.

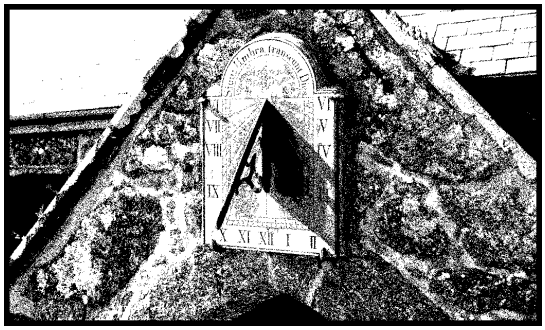
Stone by the entrance to St Levan Church. This stone is venerated for its powers, particularly in connection with fertility rites, which is an inevitable consequence of its obvious labial qualities …

https://www.megalithic.co.uk/article.php?sid=10535



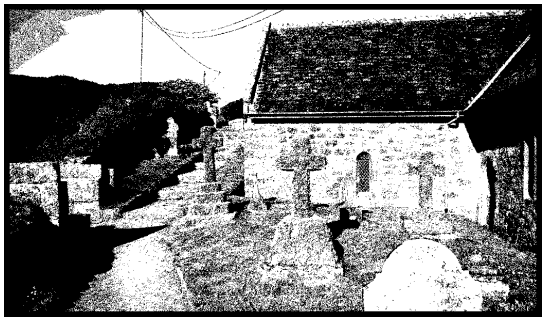
End of one of the benches inside St Levan Church.

… Past The Church …

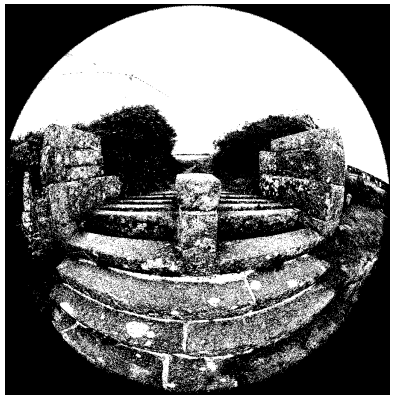


St Levan Church sundial. The inscription above the sundial is "Sicut Umbra transeunt Dies.". It is nearly 4pm.

St Levan Church warning sign. "Sicut Regium transeunt per Ostium".

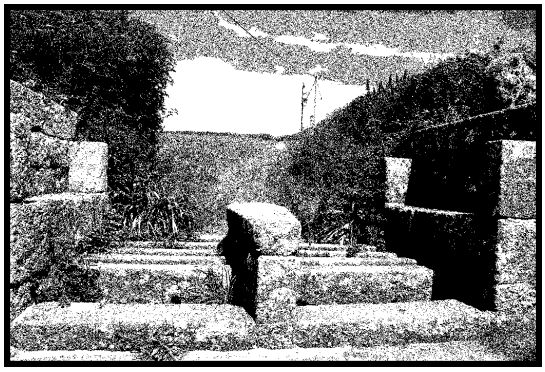


Steps going east along the north side of St Levan Church. Supposedly, this is the "devil's" side of the churchyard, where Satan lurks to catch the unwary. These steps correspond to the staircase to the left of the elevator in the DC artwork.



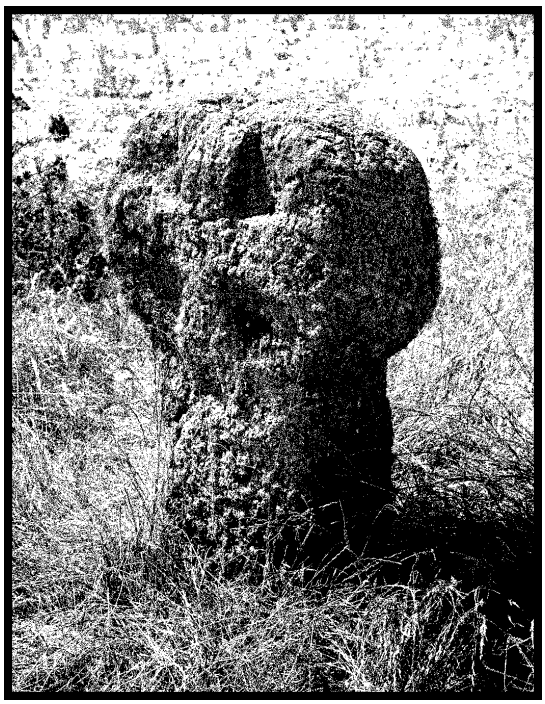
At the top of the steps, leaving St Levan Church is via an "obstacle course" that appears to be a granite cattle grid.

… To The East …



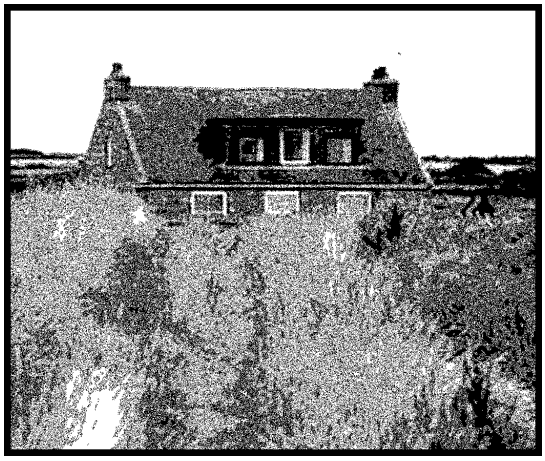
Leaving St Levan Church to walk along the field path to its east.

Looking back towards St Levan Church from the field path.

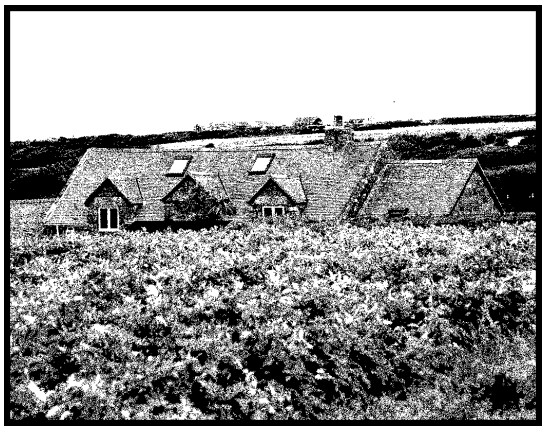


Celtic cross next to the field path (at SW38201,22331).

… On To Rôspletha



Rôspletha Farmhouse viewed from the field path to its west. The "shoe" in the DC artwork is located around here.



House next door to Rôspletha Farmhouse viewed from the field path to its west.

Houses opposite Rôspletha Farmhouse viewed from within Rôspletha.

Notes

Caption "Every old sock meets an old shoe...":

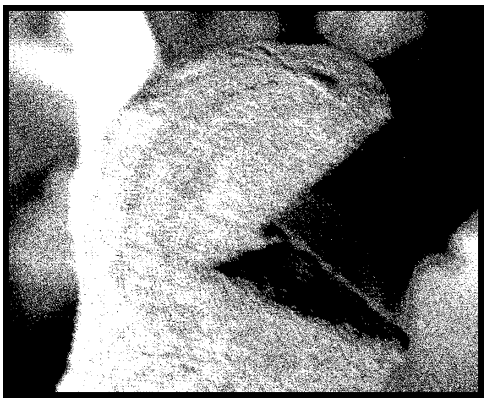
– Word lengths (excluding "…"): 5 3 4 5 2 3 4. Excluding "…" corresponds to the 3 church bells that do not ring.

– Rearrange: 54 33 2 5 4.

– St Levan Church tower spot–height (54 metres), St Levan Well spot–height (33 metres), and "St Levan Well" word lengths (2 5 4).

– This is not as arbitrary as it might seem, because there is a path directly linking SLC and SLW.

Sock features:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Eye: St Levan Church.

– Upper/lower lips: Path between St Levan Church and St Levan Well.

– Teased threads on upper lip: This suggests "teas", which is a reference to the teas that were served in the back garden of the house at SW37920,22134 (see photo above) near to St Levan Church.

Shoe features:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Zip: Field path between St Levan Church and Rôspletha. The open top of the zip corresponds to the Y–junction in the field path that is marked on the OS map. In the real–world this Y–junction does not exist.

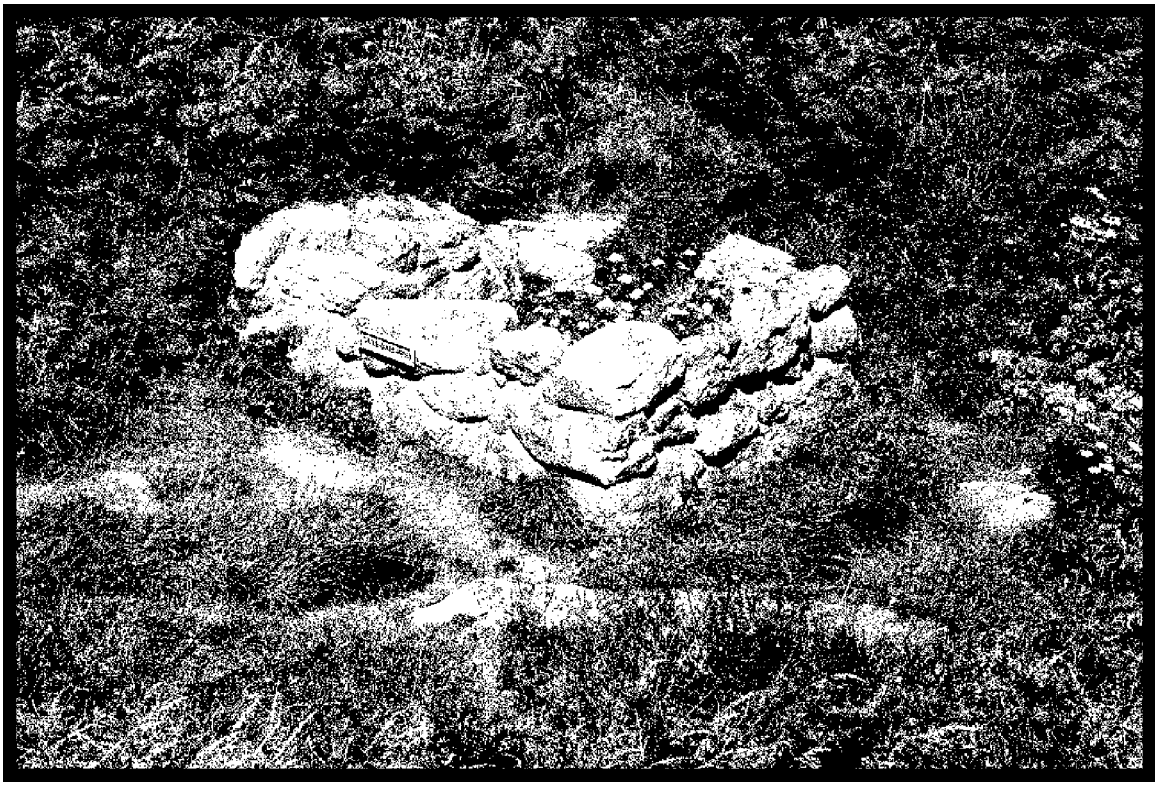
– Opening: Represents the outline border of Rôspletha.

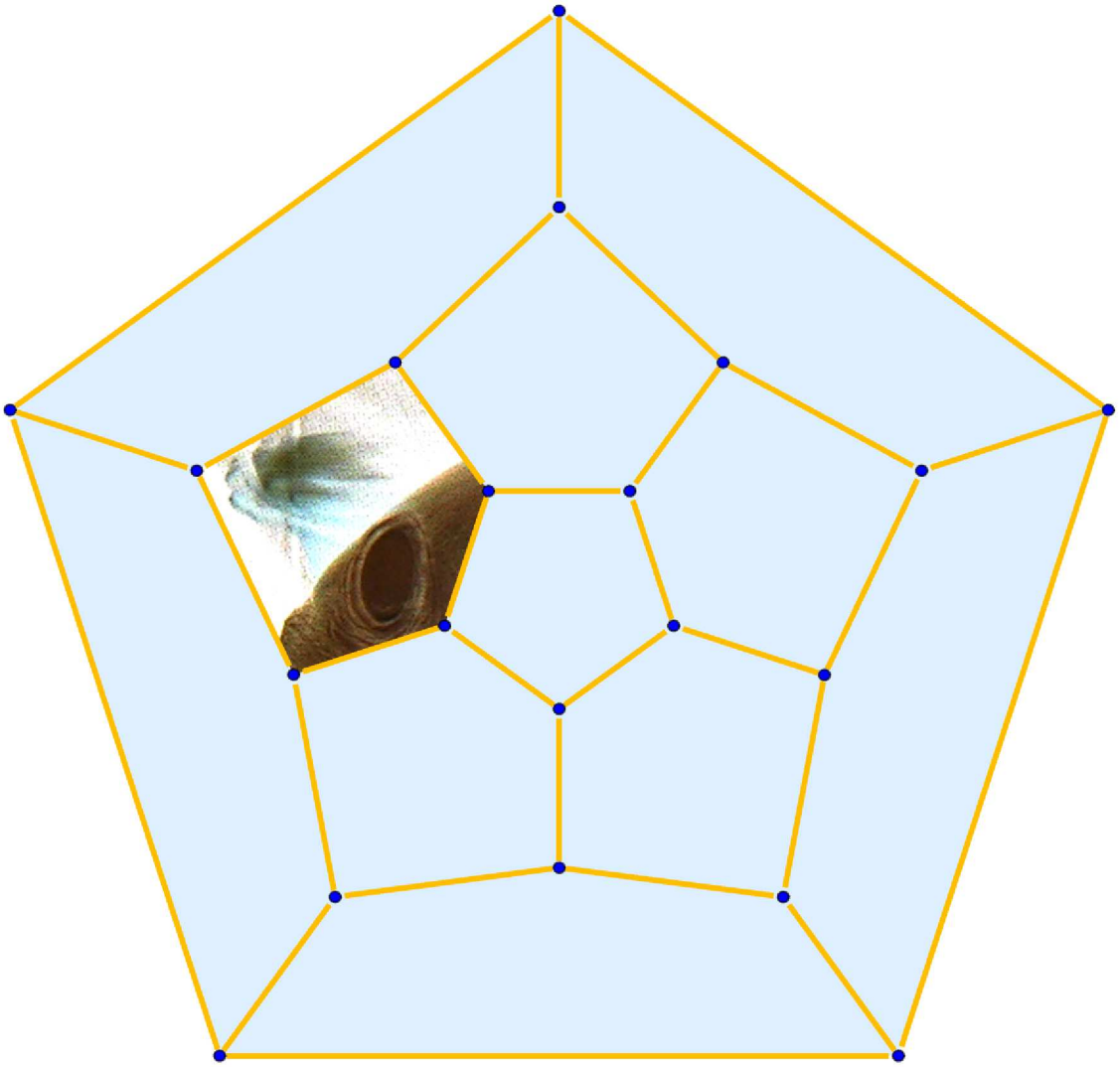
Notes

Caption "He meets us at the lift...":	– Word lengths (excluding "…"): 2 5 2 2 3 4. Excluding "…" corresponds to the 3 church bells that do not ring. – The location SW[38021],22204 of St Levan Church tower and the altitude 53 metres at its location (estimated from the location of the OS map's church symbol).
Elevator:	– "el ev at or" = (sounds like) "L IV at O–R" = ("R" = "right", "O–R" = "P") "54 [at] P". – "54" and "P" are OS map spot–height/symbol that appear just south–east of St Levan Church.
Empty gap to the right of the elevator:	Corresponds to the small empty field just south of where the "54" OS map spot–height appears.
Stairway to the left of the elevator:	Corresponds to the steps on the north side of the churchyard of St Levan Church.
Michael's left arm akimbo, fingers, and standard lamp:	– Arm loop and lower edge of Michael's wing form a "6". – Arm loop and standard lamp support form a "9". – Fingers spaced to form a "W". – Gather the above together to form "W69". – "W69" is the OS map symbol/spot–height nearby (see the "Front Cover" analysis).

From The Church ...

… To Castalia

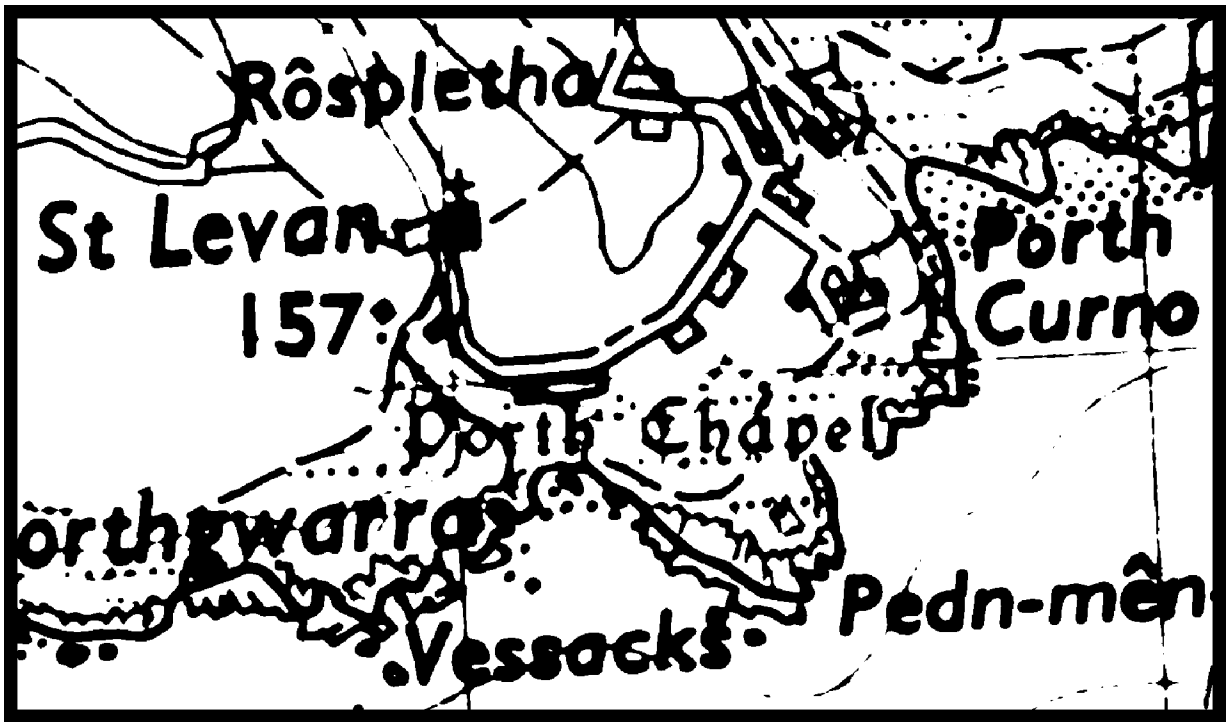




Never Be Mine

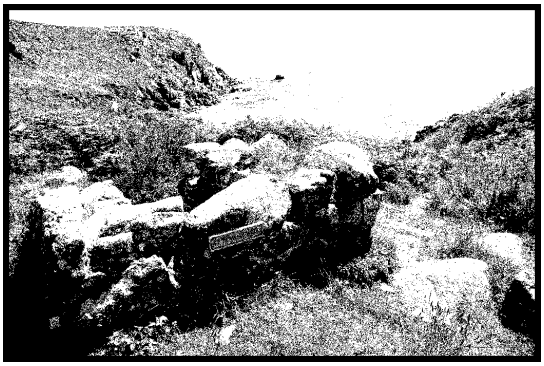
Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

St Levan Well … Rôspletha

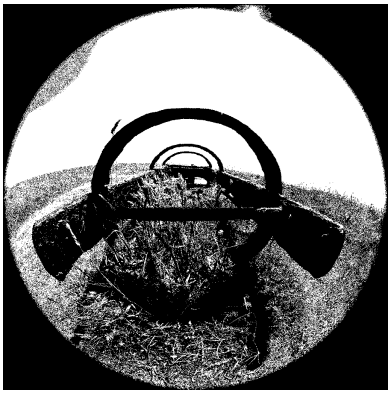


OS One Inch 7th Series, 1955-61 Map.
Reproduced with the permission of the National Library of Scotland.

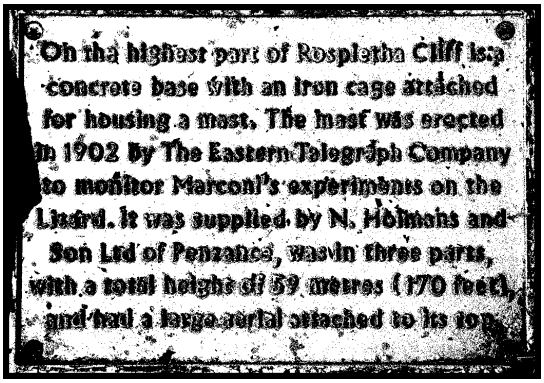
From St Levan Well …



St Levan Well at SW38080,21931. The deity who dwells here can't see which way up your coins land in the water because it is like pea–soup and murky.



The "business end" of the mast cage on Rôspletha Cliff, which can be seen in the background of the St Levan Well photo. No transmissions are being received, but perhaps that is because the mast is missing.


On the highest part of Rospletha Cliff is a
concrete base with an iron cage attached
for housing a mast. The mast was erected
in 1902 by The Eastern Telegraph Company
to monitor Marconi's experiments on the
Lizard. It was supplied by N. Holmans and
Son Ltd of Penzance, was in three parts,
with a total height of 59 metres (170 feet),
and had a large aerial attached to its top.

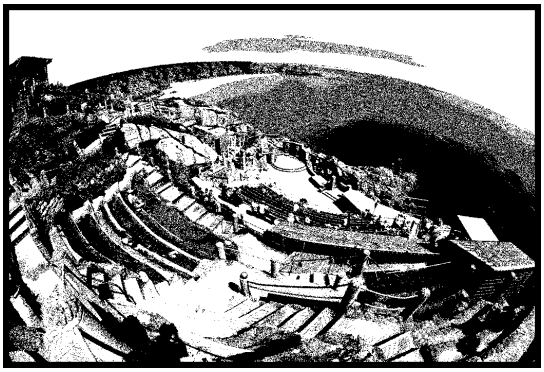
Mast plaque. The Eastern Telegraph Company used this aerial to produce intelligence.

Marconi's wireless towers (around 1905) on Poldhu Point near Mullion on the Lizard Peninsula.

From the collection of the Royal Institution of Cornwall. Copyright expired.

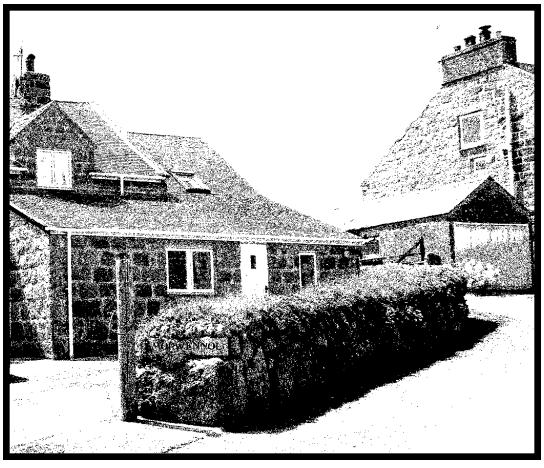
… To Rôspletha

Minack Theatre viewed from Rôspletha Cliff. You hear the activity going on there, but you can't see much from this distance.



Minack Theatre. Wide–angle view with Logan Rock in the distance.

Minack Point. This is marked as such on the OS map, but the Minack Theatre is not marked as such.



Rôspletha houses … again. It seems that all roads lead to Rôspletha.

Notes

Caption "...you're happy without me.":

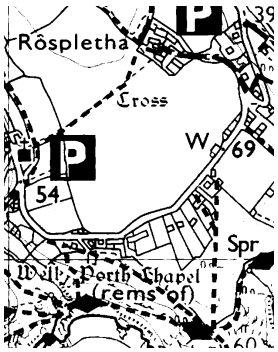
– Word lengths (including "…"): 8 5 7 "me".

– Substitutions: 8 = 2×2×2, "me" = "KT"

– SW[38458],22257 and "KT".

– Location of "[Minac]K The[atre]" entrance sign (see the analysis of the "Front Cover" artwork).

Toll (left):



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

OS 1:25,000 Explorer Map.

© Crown Copyright. Reproduced by permission of Ordnance Survey.

– Head: Large oval field between St Levan Church and Rôspletha.

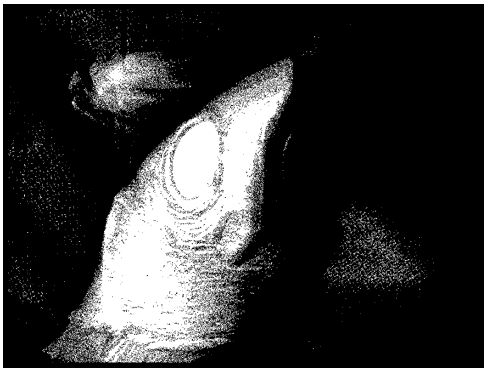
– Torso and left leg: Road south–west from Minack Theatre entrance.

– Right leg: Path just east of south from road to St Levan Well.

– Left arm: Path directly south from "W69" (at SW38420,22219) near the Minack Theatre entrance

– Curved chair base: Path between St Levan Well and Rôspletha Cliff (Pedn–mên–an–mere).

Toll (right):



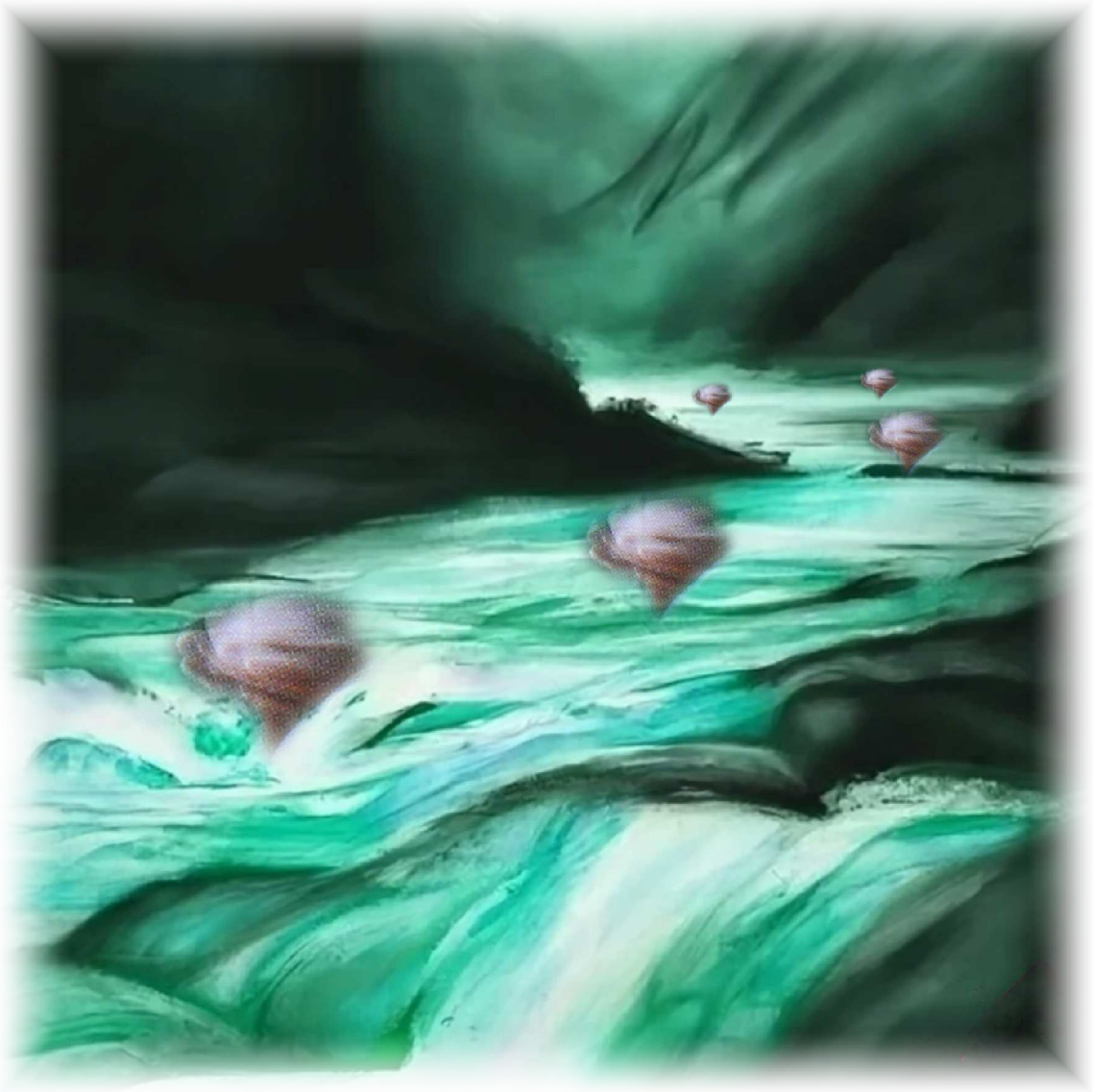
Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Right eye and left fist: Rôspletha inside/outside large oval field.

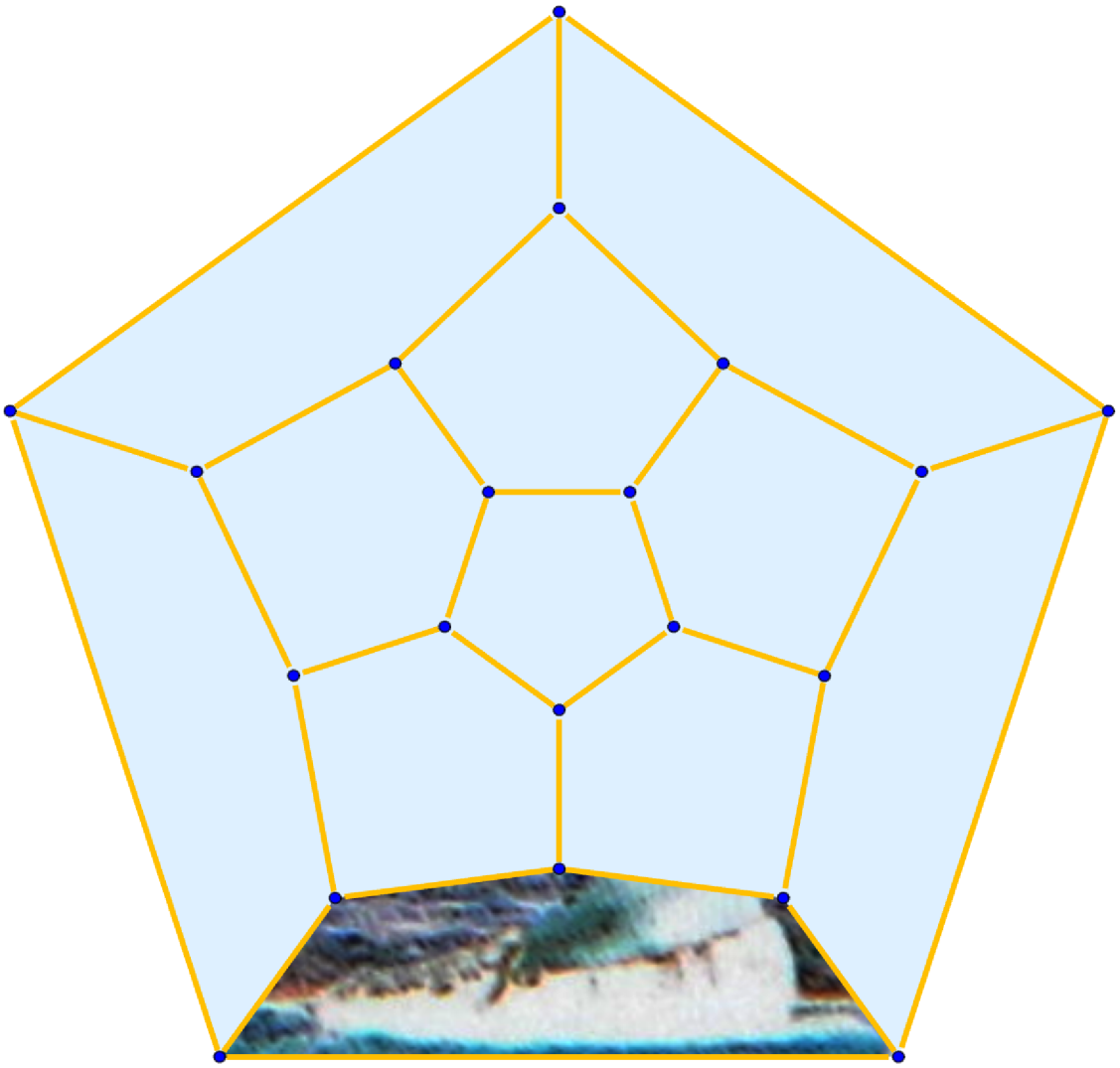
– Left elbow: Sharp bend in road at end of lane leading to Rôspletha.

– This is the only place where Toll's eye is white — it is black in the other DC artworks.

Serpentine Rock



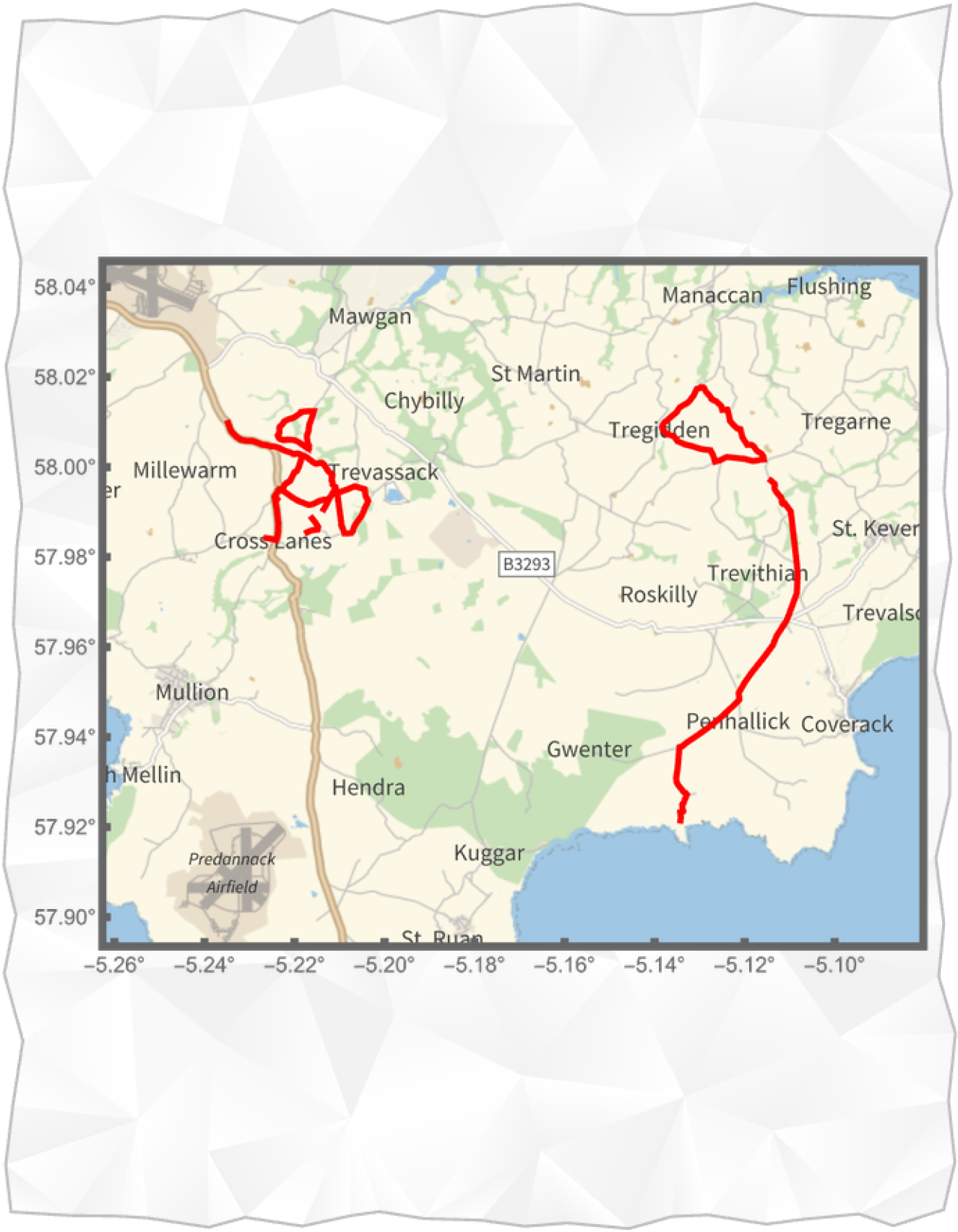
"You are in a magnificent cavern with a rushing stream, which cascades over a sparkling waterfall into a roaring whirlpool which disappears through a hole in the floor."

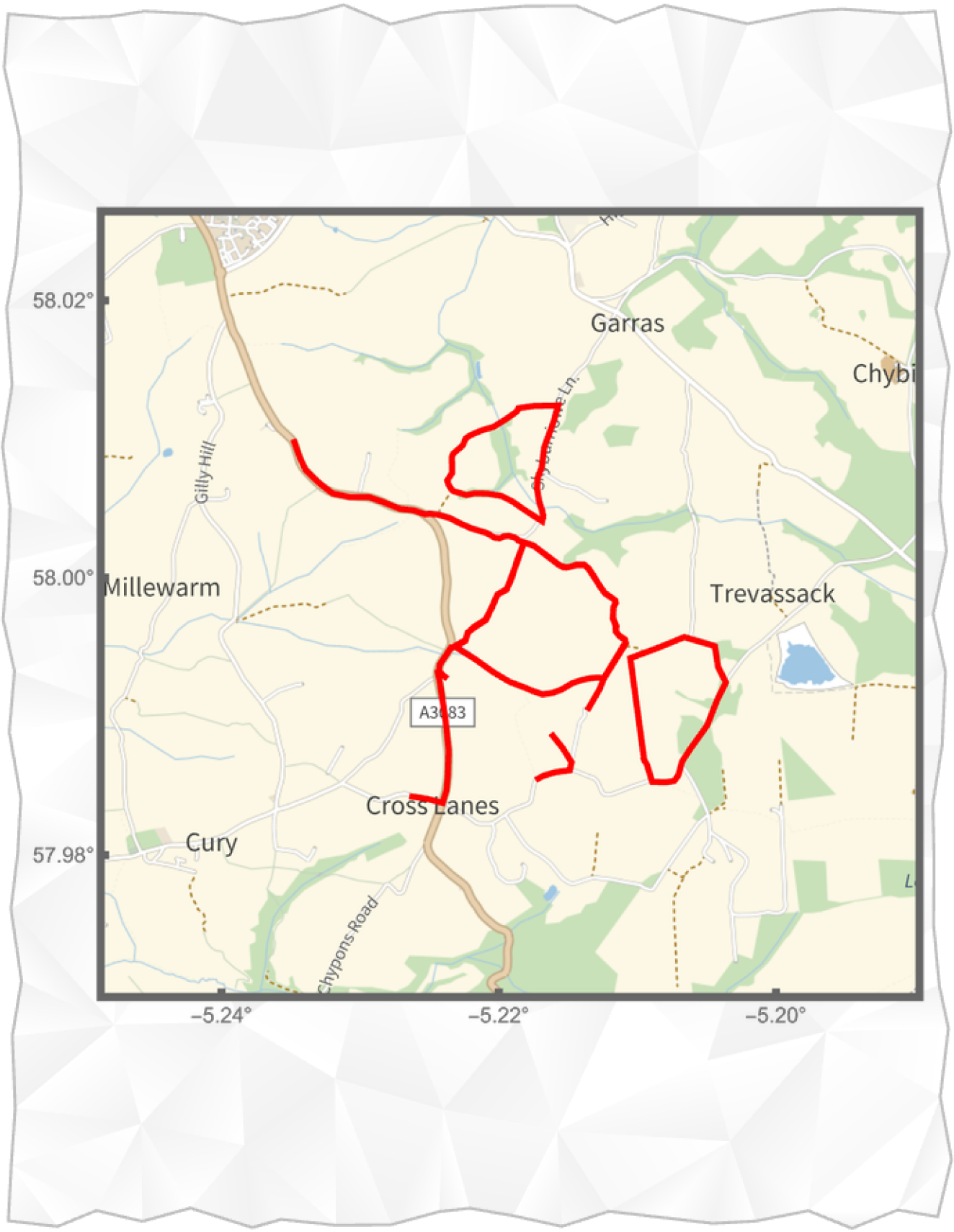


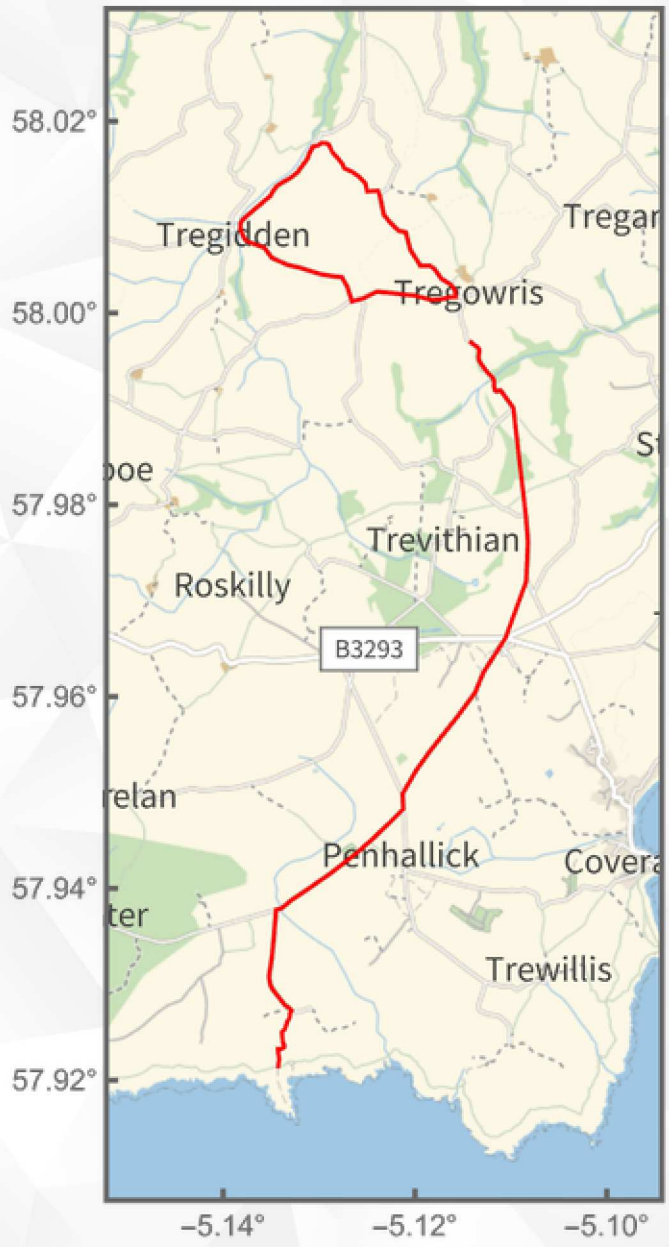
Top Of The City

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

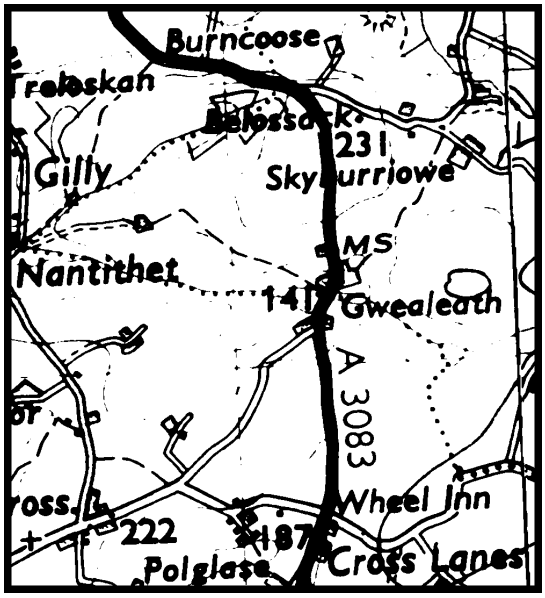
Lizard Peninsula … *ισάτις*


58.04°
58.02°
58.00°
57.98°
57.96°
57.94°
57.92°
57.90°
−5.26°
−5.24°
−5.22°
−5.20°
−5.18°
−5.16°
−5.14°
−5.12°
−5.10°
Mawgan
Manaccan
Flushing
St Martin
Chybilly
Tregarne
Millewarm
Trevassack
Cross Lanes
B3293
Roskilly
Trevithian
St. Kever
Mullion
Penhallick
Coverack
Gwenter
Hendra
Kuggar
Predannack
Airfield


58.02°
58.00°
57.98°
−5.24°
−5.22°
−5.20°
Garras
Chybi
Gilly Hill
Millewarm
Trevassack
A3083
Cross Lanes
Cury
Chypons Road


58.02°
58.00°
57.98°
57.96°
57.94°
57.92°
−5.14°
−5.12°
−5.10°
Tregidden
Tregowris
Trevithian
Roskilly
B3293
Penhallick
Trewillis

Rook's Front



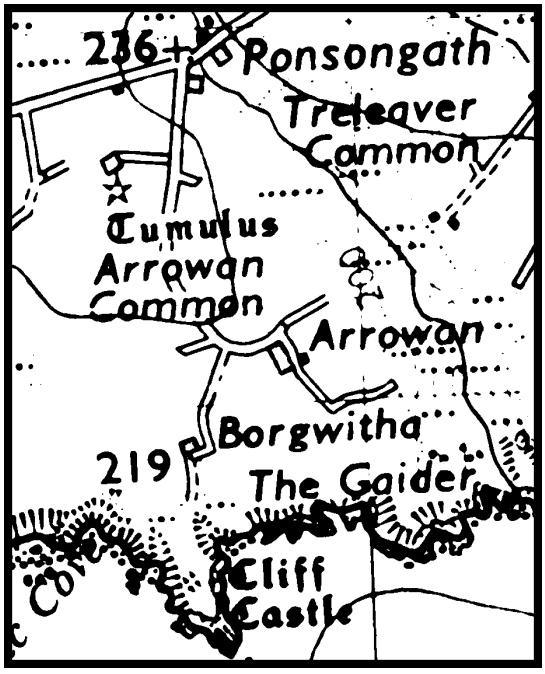
The curve of the right hand and lower arm matches the A3083 around Burncoose, then the ladder continues southwards on the A3083. The left knee in front of the ladder corresponds to kink in the A3083 around Gwealeath, and the right heel corresponds to the crossroads at Cross Lanes.

OS One Inch 7th Series, 1955–61 Map. Reproduced with the permission of the National Library of Scotland.

Right heel: The Wheel Inn (now closed) at Cross Lanes at SW69284,21500.

Right toe: Skewes Cottage at SW68979,21533.

Toll's Left Lower Leg



The lower left leg (knee, shin, foot) matches Ponsongath to the south–west coastal path at Lankidden. It is easiest to follow this by starting at Lankidden and then working northwards. Further up Toll's body, things then fall into place as you continue further northwards.

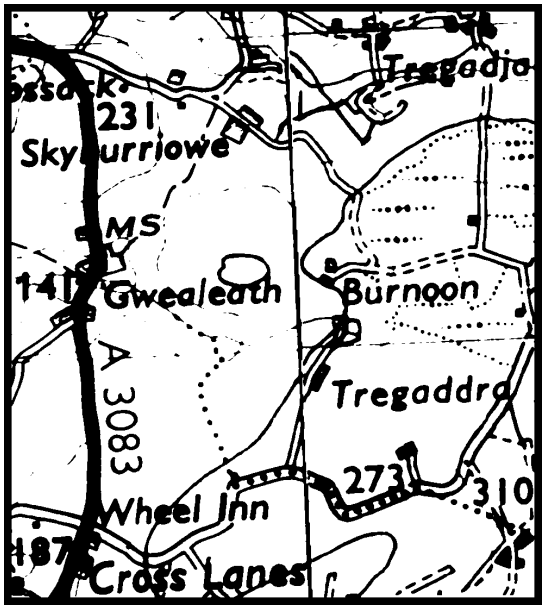
OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.

Left knee: Ponsongath Methodist Church at SW75564,17965, now a private house. "Ponsongath" derives from the Cornish language "Pons an Gath" which means "the cat bridge".

https://en.wikipedia.org/wiki/Ponsongath

Left foot: Memorial bench on the south–west coastal path above Lankidden Cove at SW75507,16770.

Rook's Arms

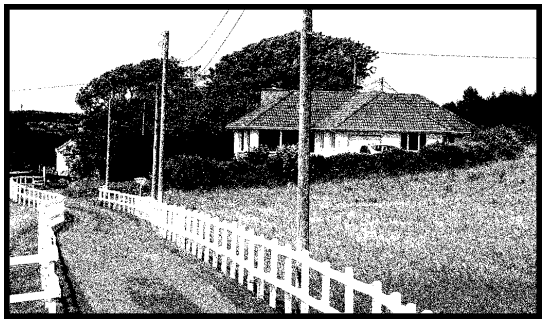


Right upper arm matches Skyburriowe Lane. Then the throat, left shoulder, and left arm continue south–east veering to south.

OS One Inch 7th Series, 1955–61 Map. Reproduced with the permission of the National Library of Scotland.

Right upper arm: Skyburriowe Lane junction on the A3083 at SW69247,22994.

Throat: Skyburriowe Farm Lane whose junction is on Skyburriowe Lane at SW69766,22826. Tracks marked on the OS map then lead to the next location below.



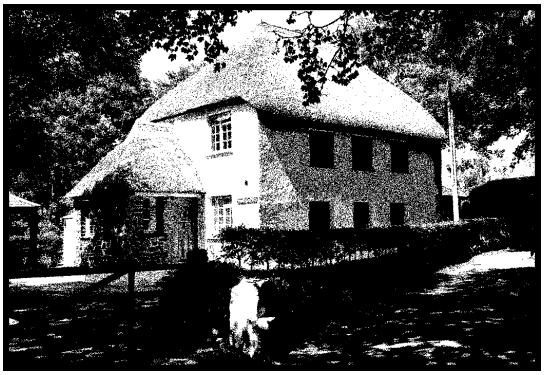
Left cuff: Tregaddra Farm whose driveway entrance is at SW69954,21642.

Toll's Left Arm

This "dotted line" of locations is more easily understood, and linked to locations corresponding to Toll's left lower leg, by reading them in reverse order — i.e. from south to north.

Left shoulder: The Old Farmhouse in Tregowris at SW77170,22420.

Left upper arm: Parc An Quatty at SW77207,22093.



Left elbow: Spring Cottage between Roscarnon and Nambol at SW77364,21507. This location interrupts the smooth curve of the road on the map, but it is an elbow, after all.

Left hand: B3293/B3294 junction complex at SW77349,19888.

Notes

Caption "...where just a couple of pigeons are living.":	– Word lengths (including "…"): 8 4 1 6 2 7 3 6. – Split: 8 4 1 6 and 2 7 3 6. – 2 7 3 6: Digits of the OS easting of a location. – 8 4 1 6: Digits of the distance from that location to another location.
Toll's left foot: Adapted from "Director's Cut" album artwork (Kate Bush, 2011).	– This foot is in a slipper. – "left slipper" = "left SL [i]pper" => "departed SL pa–pa". – The memorial bench on the south–west coastal path at this location commemorates the "pa–pa" of "SL".

Notes

Painting on lefthand wall:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– This is a mirror–imaged painting of Charles Babbage. The poor image quality is due to the oblique view and low resolution of the original CD–album version of the artwork.
https://en.wikipedia.org/wiki/Charles_Babbage

– The almost completely obscured painting on the righthand wall — i.e. opposite the CB painting on the lefthand wall — is probably Ada Lovelace, the first computer programmer.
https://en.wikipedia.org/wiki/Ada_Lovelace

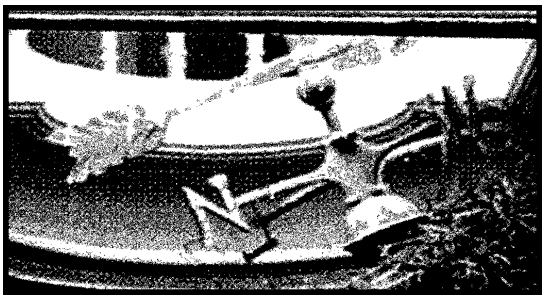
Bird's nest entrance:

This corresponds to the location of Bojorrow at SW705230.

Bird's nest tree trunk:

This corresponds to the unfenced road going slightly west of south across the Goonhilly Downs from Traboe Cross on the B3293 at SW736205.

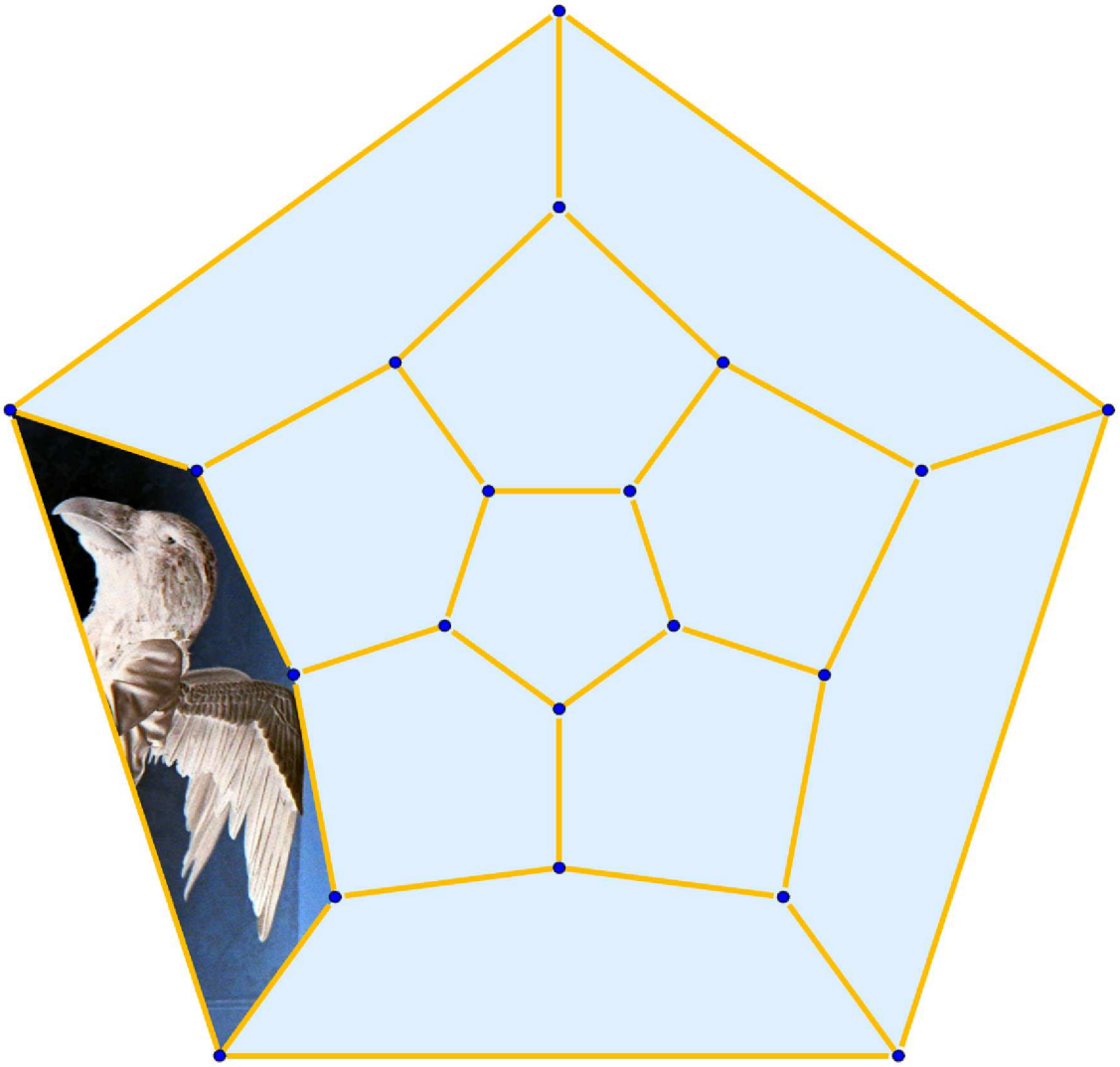
Weather vane arrow:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– The arrow points slightly west of south. The repetition of this suggests that it must be a pivotal direction.

– The upstairs landing visible above and behind the arrow is shaped like a "U", or a "Y" if the open door that is visible above and behind the "N" (i.e. "North") is also included.

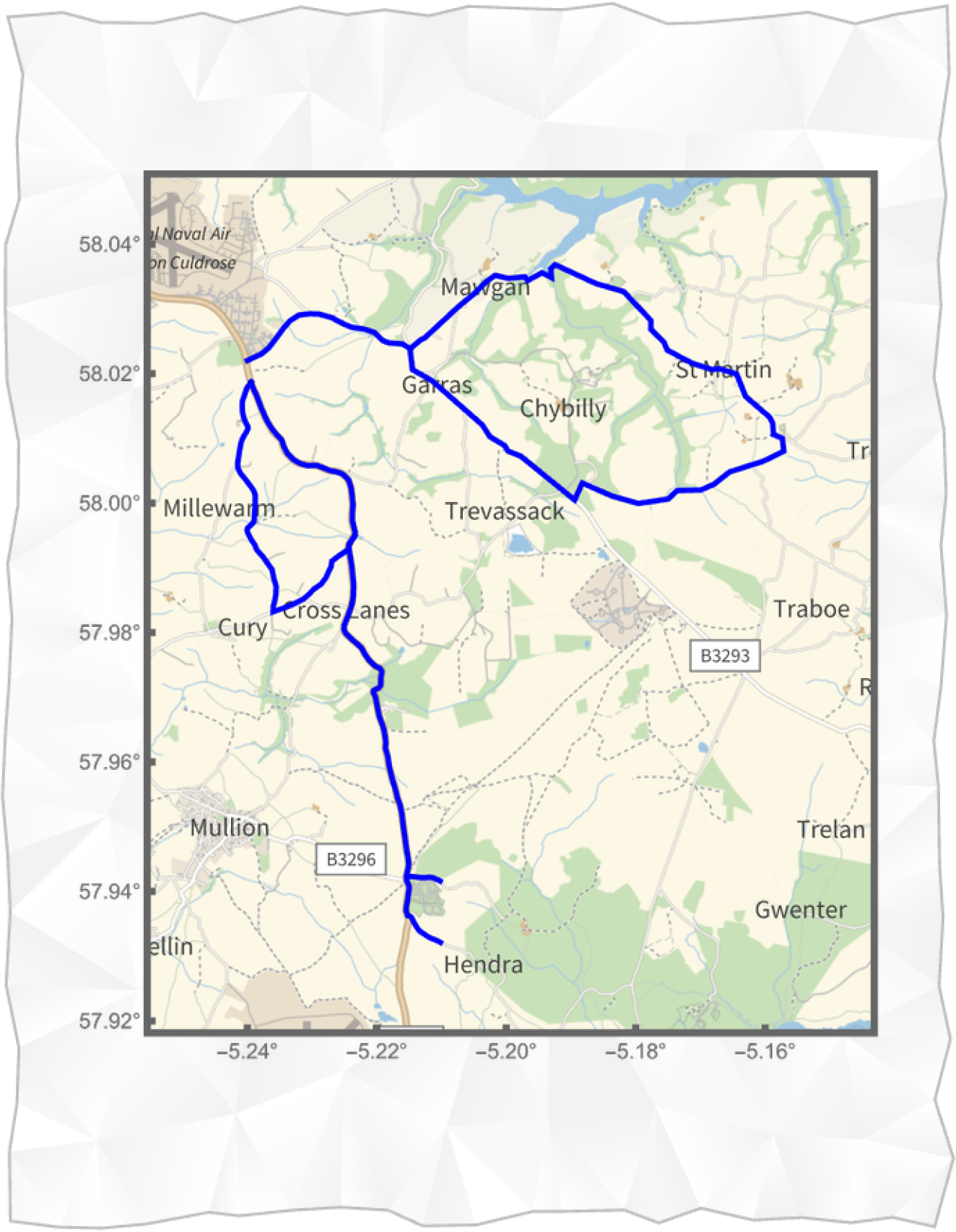


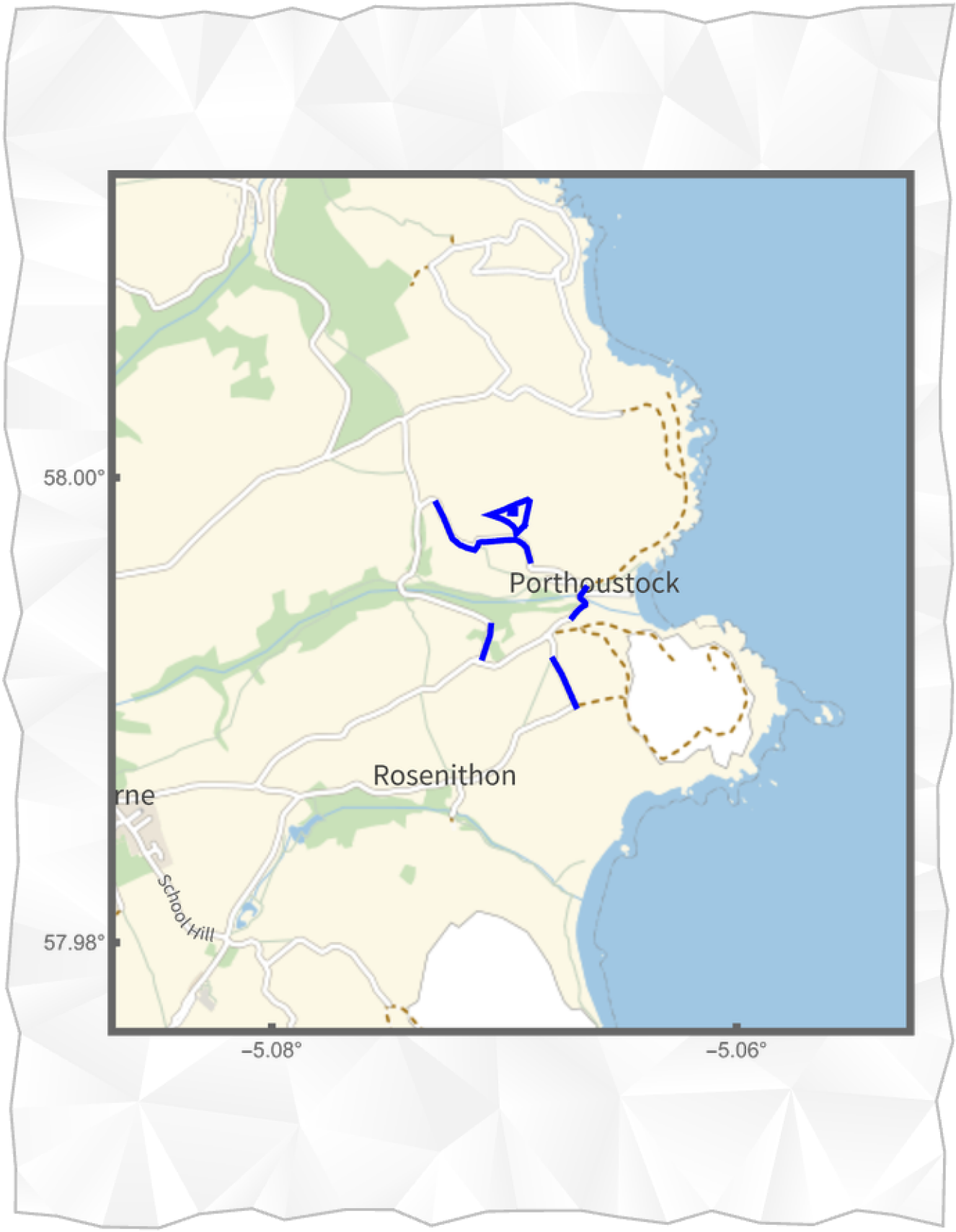
And So Is Love

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

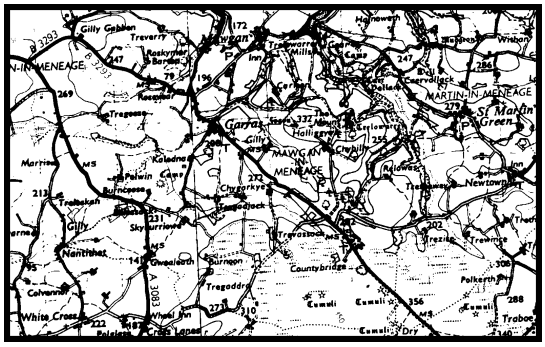
Lizard Peninsula … residue

58.06°
58.04°
58.02°
58.00°
57.98°
57.96°
57.94°
57.92°
Mellangoose
Gweek
Manaccan
Gillan
St Martin
Tregarne
St. Keverne
Cross Lanes
B3293
Roskilly
Trevalsoe
Mullion
Coverack
Gwenter
Hendra
Predannack
Kuggar
−5.26° −5.24° −5.22° −5.20° −5.18° −5.16° −5.14° −5.12° −5.10° −5.08° −5.06° −5.04°


58.04°
58.02°
58.00°
57.98°
57.96°
57.94°
57.92°
−5.24°
−5.22°
−5.20°
−5.18°
−5.16°
Mawgan
Garras
Chybilly
St Martin
Millewarm
Trevassack
Cross Lanes
Cury
Traboe
B3293
Mullion
B3296
Trelan
Gwenter
Hendra


58.00°
57.98°
−5.08°
−5.06°
Porthoustock
Rosenithon
rne
School Hill

Upper Toll



Upper Toll.

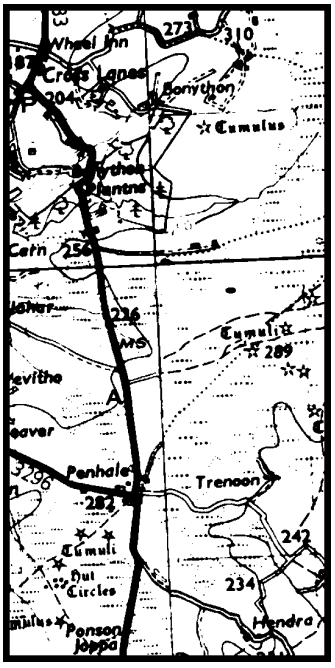
OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.

Nose: Pub at Newton. This is a convenient anchor–point for Toll, from which can be deduced how the rest of Toll should be overlaid onto the map.

Right wrist: White Cross. This location is reached after going through the A3083/B3293 roundabout junction (Toll's neck), and then going south along Gilly Hill (Toll's right arm).

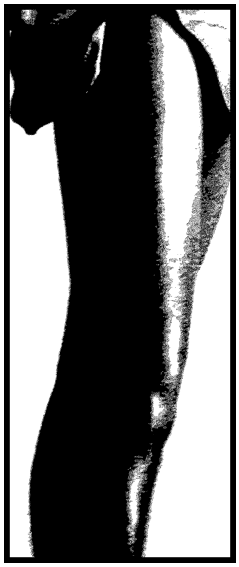
Right fingers: Trenoweth. Arrive back at the A3083 a couple of km south of the A3083/B3293 roundabout junction. The curve of Toll's back corresponds to the part of the A3083 between here and the roundabout.

Lower Toll



Lower Toll.

OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.



If high–contrast is used to exaggerate the tone highlights of Toll's right leg, then they resemble the bone structure inside the leg. This suggests "bone tone", which corresponds to the "Bonython Manor" and "Bonython Plantations" OS map legends south–east of Cross Lanes (at SW69284,21500). The kneecap corresponds to the A3083's deviation to the east at "Bonython".

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Left heel and foot: Trenoon junction at Penhale on the A3083 (at SW69778,18513). The Hendra junction (right heel and foot) is just south of here (at SW69779,18082).

Rook

CLUE: Toll is peering directly towards Porthoustock.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Rook's shoe highlights are:
– Tip of shoe is the steep hill just south of Porthoustock.
– Curve on side of shoe is the sharp lefthand corner just south of Porthoustock.
– "1"–shaped dangling shoe lace + "3"–shaped shoe laces = "13"
–– represents the 13 characters of the nearby "Batty's Point" OS map legend
– "C ." highlight on right of shoelaces
–– "Batty's Point" OS map legend = "B& ttys point" = "C ties point" = "C ."

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

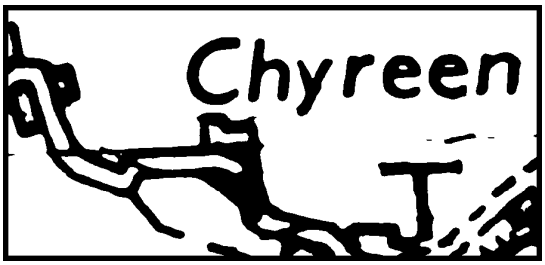
OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.

DUBIOUS
East is along the SWCP [i.e. phone line] rather than the road

Represent the approximately east and south–west directions of the roads exiting from the north and south (respectively) of Porthoustock.

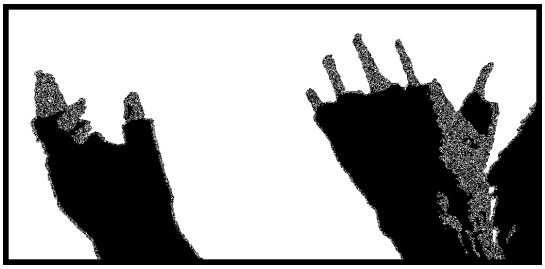
Rook

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).



OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.

Represent the meandering lane from the steep hill OS map symbol just north–west of Porthleven to (approximately) the "Trenance" OS map legend.

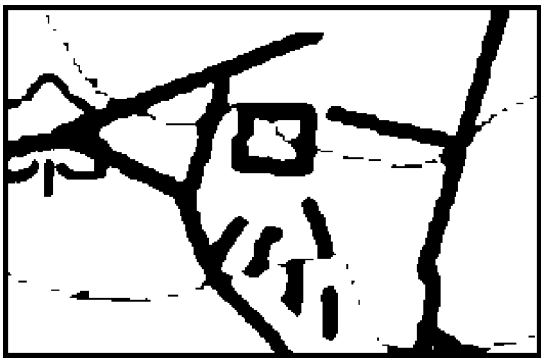


Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Finger groupings:
– right = {2, 2, 1}, left = {4, 1}.
– one lefthand finger is swollen.
– "one swollen" = "one is wollen" = "1 is wanting"\, – Finger groupings = {{2, 2, 1}, {3, 1}}.
– OS coodinate = SW80381,22081 [0 and 8 = 00 are "free"].
– Chyreen Farmhouse.

Rook

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).



OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Represent the various OS map features around Chyreen Farmhouse:
– Head = overall shape of property boundaries.
– Beak = small triangular field to the west.
– Eye = Chyreen Farmhouse itself.
– Cheek feathers = lines to the south.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Highlights reading from the gloved hand to the wing–tip:
– "Ch": dark seam on glove ⇒ "seam" = "C E–a–M" = "Ch" [E–a–M = E–ante–M]
– "y": sleeve + back of jacket
– "r": back of jacket + top of wing
– "n":
–– "and …" ⟹ tip of wing points to more
–– "N"–shaped wing–tips with "V"–pointer inclusion.
– Gather together "Ch + y + r + n" = "Chyreen"

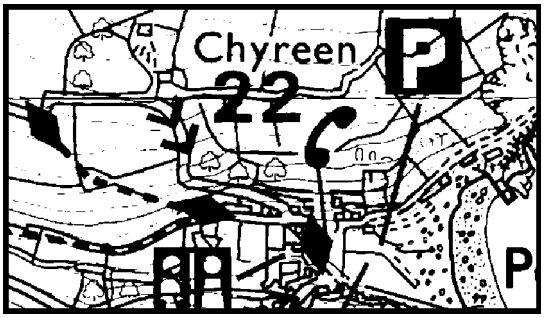
Rook

OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Two lanes south and south–west of Porthleven have steep hill OS map symbols pointing towards and triangulating onto Chyreen Farmhouse.

Rook

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).



OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

– Alcove and bay window:

–– The shape of the alcove behind Toll and Rook represents the path of the lane that runs past Chyreen Farmhouse.

–– The opening of the bay of the window on the right represents the lane/valley that leads from Chyreen Farmhouse to Porthoustock Bay.

– Phone wire:

–– The phone wire runs along the top of the skirting board, then drops down behind it to then run along the bottom of the skirting board.

–– This represents part of the south–west coastal path, and the section behind the skirting board corresponds to the SWCP running across a field on the OS map immediately south of Chyreen Farmhouse.

– Phone number:

–– Socket located at south right–angle corner of lane outside Chyreen [SW802,219].

–– Phone number is [01326]–802219.

–– Phone number of 5 Pilchards Inn (Porthallow) is 01326–280256, so Chyreen might be [01326]–280219.

Rook

Alcoves and shadows graphics.	– Both this artwork and the "Song Of Solomon" artwork have an alcove in them. The alcove is behind Marion and Gabriel in the SOS artwork, where the location is called "Chy Porth". – "Chy Porth" is a (linguistic) clue about "Chyreen". – "Chyreen" = "Chy r een" = "Chy right–not" = "Chy left" = "Chy port" = "Chy Porth". – Shadows cast to the left (i.e. west) by Tool's and Rook's legs/feet is a (visual) clue that this artwork is related to something farther to the west.

Notes

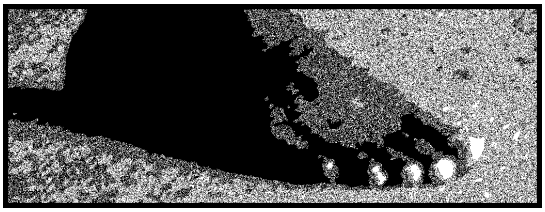
Toll's right fingers:

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– 4 fingers are prominently displayed. This suggests that the distance from here to a significant location is 4km.

– The curve of the fingers suggests that the 4km distance is measured along the actual route rather than the straight–line distance.

Toll's right toes:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– 5 toes are prominently displayed. This suggests that the distance from here to a significant location is 5km.

– The straightness of the toes suggests that the 5km distance is a straight–line distance.

Caption "And you huh? You do huh?...":

– word lengths [including ? and ...] = 3 3 4 3 2 7

–– {3, {3, 4}, {3, 2}, 7}

–– {3, {3, 3, 3, 3}, {2, 2, 2}, 7}

–– {3, {8, 8}, {2, 2}, {2, 7}} [8 is 3 with a backwards–3]

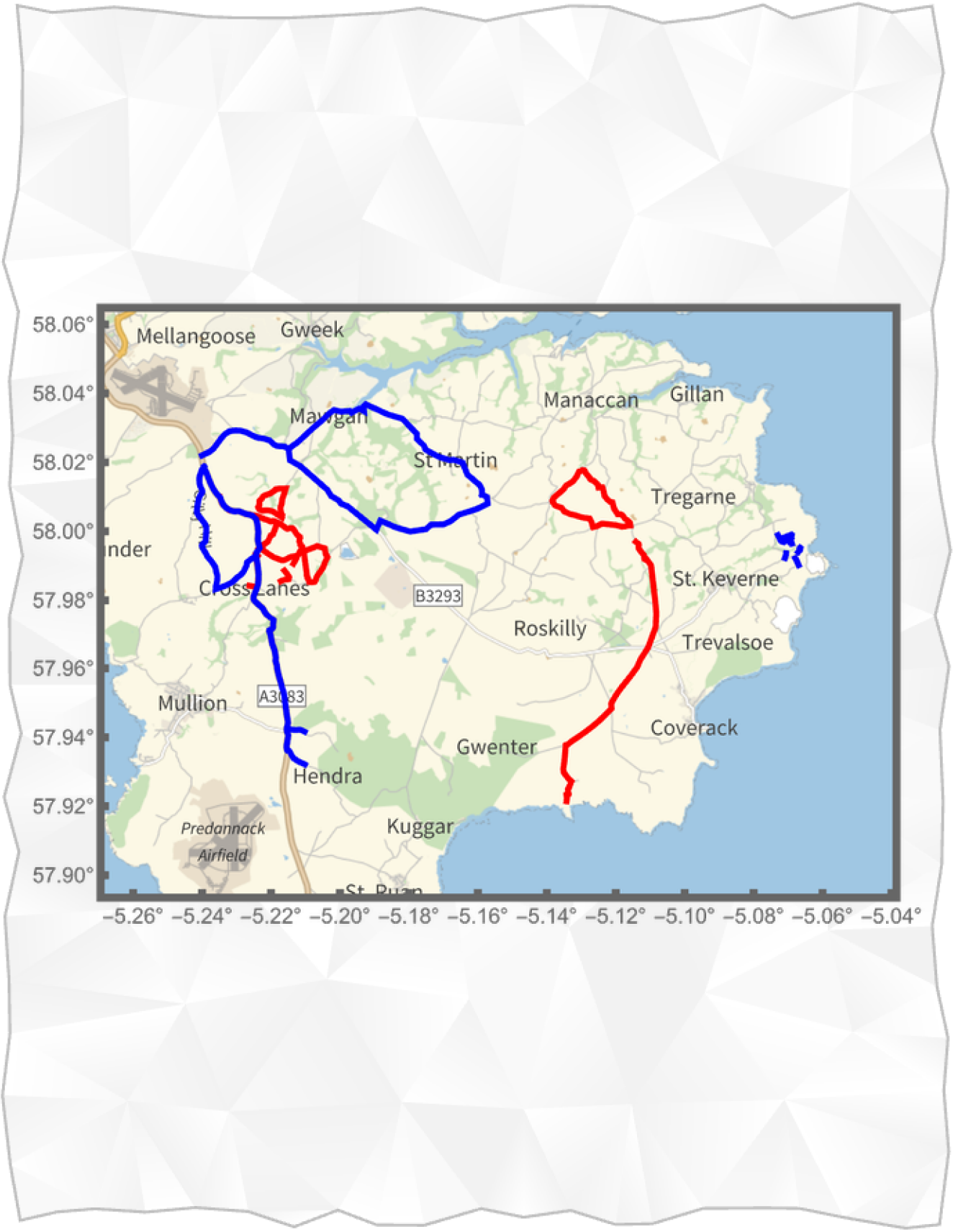
–– {3, {8, 8}, {2, 2}, {7, 7}}

–– {388, 2277}

– SW80380,22077 [front door of Chyreen Farmhouse]

A Nighttime Fun Nook

"… a cheering band of friendly elves carry the conquering adventurer off into the sunset."

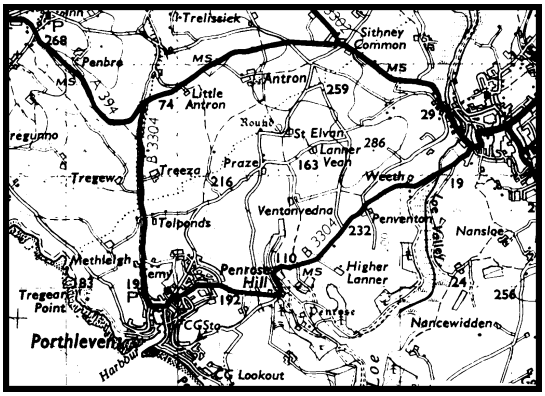

58.06°
58.04°
58.02°
58.00°
57.98°
57.96°
57.94°
57.92°
57.90°
Mellangoose
Gweek
Manaccan
Gillan
St Martin
Tregarne
St. Keverne
Cross Lanes
B3293
Roskilly
Trevalsoe
Mullion
Coverack
Gwenter
Hendra
Predannack
Airfield
Kuggar
−5.26°
−5.24°
−5.22°
−5.20°
−5.18°
−5.16°
−5.14°
−5.12°
−5.10°
−5.08°
−5.06°
−5.04°

Inside Back Cover

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

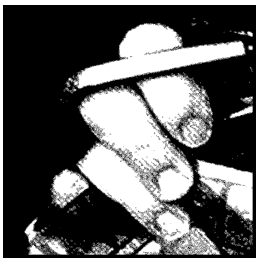
… Porthleven …

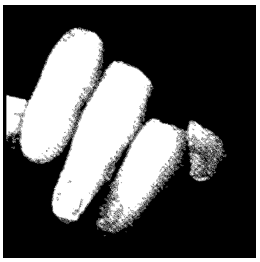
Notes



OS One Inch 7th Series, 1955–61 Map.
Reproduced with the permission of the National Library of Scotland.

Map showing two branches of the B3304 road from the A394 road to Porthleven. The map has been rotated so that north/south is aligned precisely with up/down.





Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

– Right hand fingers 1 and 2 inside ring of scissors ⇒ 2, and finger 3 outside ring ⇒ 1, which combine to give 21 metres, which is the altitude of the A394/B3304 road junctions north of Porthleven.

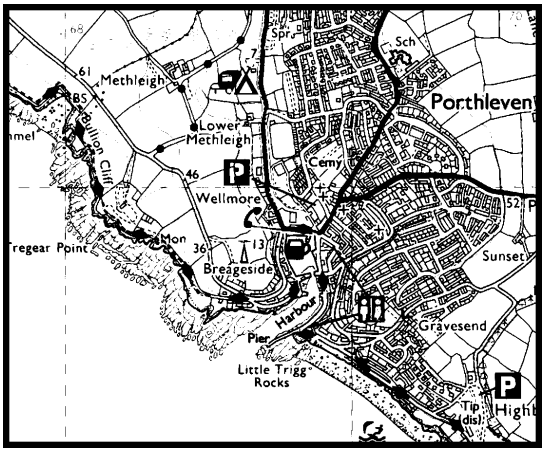
– Left hand fingers 1 and 2 on one side of film ⇒ 2, and finger 3 on other side ⇒ 1, which combine to give 12 metres [21 reversed because in left hand], which is the altitude of the A394/B3304 road junctions in Helston north–east of Porthleven.

– The slope of the film corresponds to the relative position of the two A394/B3304 road junctions on the north/south aligned map.

– The "V" formed by the loose tie corresponds to the shape formed by the north and north–east branches of the B3304.

Rook

Porthleven map:

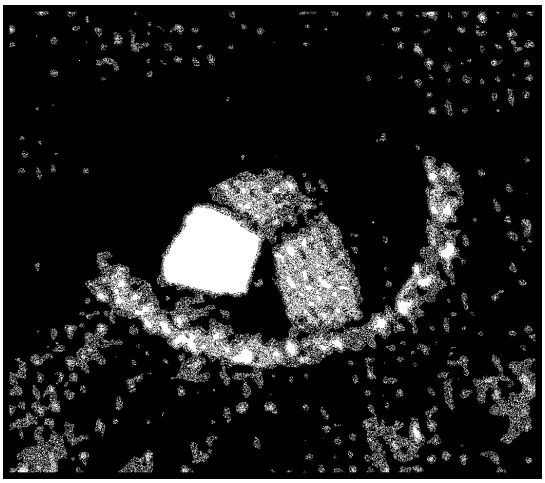


OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Porthleven sketch map:

OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

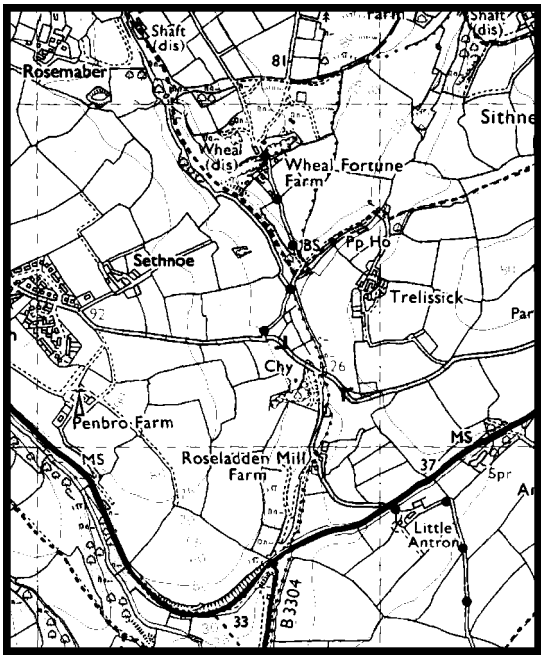
Rook's eye:



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

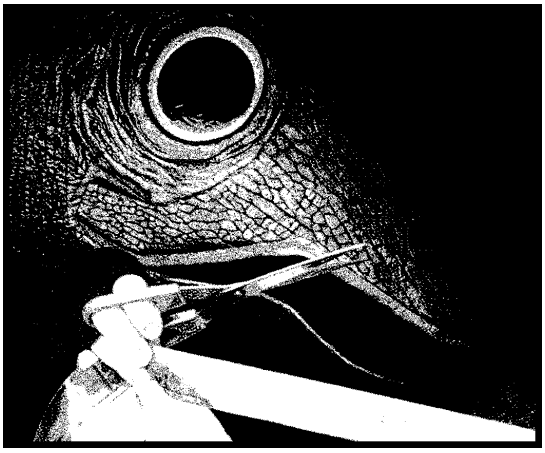
The square(–ish) highlights in Rook's eye represent how built–up each region around Porthleven is, as can be seen by comparing Rook's eye (on the left) with the sketch map (above).

Toll



OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Map showing the region around and to the north of the A394/B3304 road junction north of Porthleven.



Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

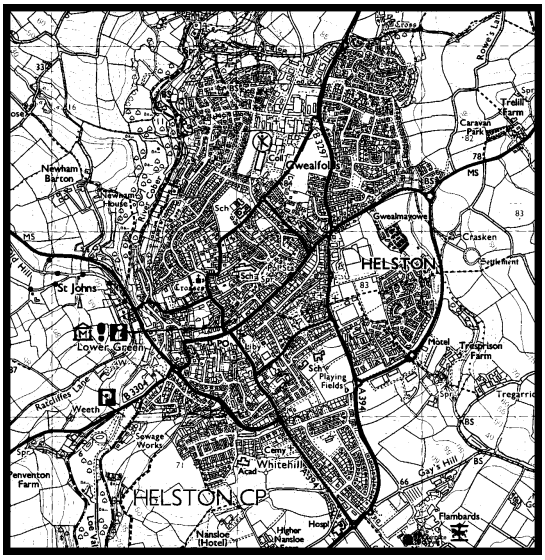
– Toll and scissors are rotated clockwise by 90° relative to the map.

– Toll's mouth represent's the steep hill symbols either side of the north/-south valley in the centre of the map.

– The scissors represent the lane running along the valley between the steep hill symbols, and then the open scissor blades represent the splitting of this lane at a "Y"–junction.

– Toll's watery eye represents the pumped well at the top–left of the map.

Beryl Van Heem



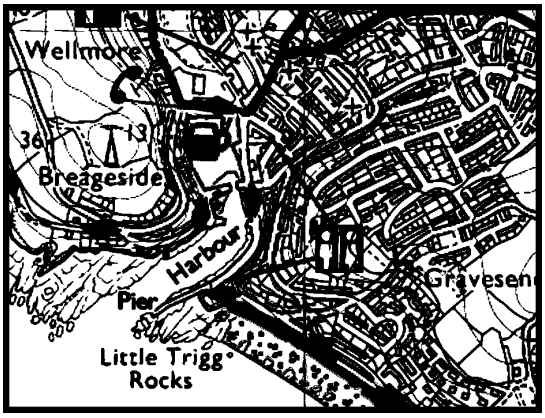
OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Helston map.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Beryl Van Heem is located to the upper–right of the left hand fingers which represent the A394/B3304 road junction to Porthleven, so BvH represents Helston which is north–east of this road junction.

Gabriel



OS 1:25,000 Explorer Map.
© Crown Copyright. Reproduced by permission of Ordnance Survey.

Porthleven east/west of harbour map.

Adapted from "Director's Cut" album artwork (Kate Bush, 2011).

Gabriel is located to the right of the tongue of the tie which represents Porthleven harbour, so Gabriel is looking at the high ground with the large aerial to the north–west of the harbour, which also corresponds to the fold in the sheet music in the Song Of Solomon artwork. The shape and orientation of Gabriel's head matches the roads to the east of Porthleven harbour.

DIRECTOR'S UNCUT

Stephen Luttrell